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# the GAMES machine

COMPUTER & ELECTRONIC  
ENTERTAINMENT

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TGM explains why R-TYPE  
is tipped to make PC Engine  
a world beater



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DARK SIDE  
are amazing

## SHOULD BULLETIN BOARDS BE ALLOWED?

Mel Croucher investigates

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IS ALMOST HERE

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The future  
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## ENGAGE PHOTON DRIVE

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## WARD WIRE

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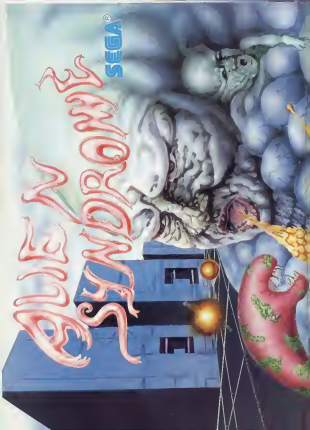
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# FRACTURED LIGHT

From a multicoloured past, can the historical fragments of the Prism Leisure Corporation combine again? The company's taken a backseat for a while, but this month, with the launch of Football Manager II, Prism spearheads a new campaign, with some great titles from its five entertainment labels. Richard Eddy - designer-label specialist - investigates.

**P**rim Leisure Corporation may sound a promising title if you only know its software operation, however Prism is a large corporate body with distribution, manufacturing and packaging divisions worldwide.

In 1980 it was recently named Geoff's favourite after its chairman Geoff Young. It began by publishing software titles related to the business market, and in 1982 created the Platinum Music label.

At the start of the Spectrum era Prism was born as a marketing force and star-studded Geoff created the first newsletter, *Entertainment Business*, specialising in computer games, sports strategy, machines and analysis along with Geoff's own column. The first title was *International Wars* for Spectrum and Amstrad.

This year Prism launched three new labels: **PG Software**, **BT Leisure** and **Amiga Leisure**. The aim to provide 18 programmes at the budget price of £12.99. Only the first five have been sold, however made it to the review pages. Prism continues this in soft technology.

Working with the manager of BT and Amiga Leisure products is **Artificial Dreams** - an original combination of ideas/people who've set out to develop games that break the

habit of the vertically scrolling shoot-'em-up genre designed and written by **Michael Tychonides**, a development consultant for **John Maxwell** (one part of the independent management) who stepped up **David James** (Magic Knight Consultant) to manage the project leader for **Artificial Dreams** and others.

As the sports industry slowly spreads, the object is to measure success through a maze and additional features. Control is eight-directional. It isn't until **Artificial Dreams** is played that you appreciate its high-tech, advanced and tactical gameplay. **ACT 2 PR** is a trap.

Also from **Artificial Technology** is the futuristic sports game **Star Ship** - a combination of research



the real Star Jones screen and **Breakout**, using vacuum cleaners, or graviton guns as they're known. Set in an arena

aim changes to make the game.



One of the five main Commodore 64 playing arenas in the Star, a highly addictive game - and it's free on our disc.

**Net Shot** is a two-player game. Control the ball and control it to knock score blocks and rebound off the goalposts. **Net Shot** is essentially a simple game, well-programmed and thoroughly enjoyable.

**Richard Wainwright**, Prism's PR Manager, deems it a successful combination of action and realism (players can attack each other with the joystick), but not too violent (aimed at a Mass-circulation sports game). He

## KRISTAL CREATIONS

**PRISM** is currently working on its biggest software project ever, called **The Wizard**. It looks like being the most imaginative piece of software dreamed up for a long time. **THE GAME'S MACHINE** will be taking a closer look at the project, but here's some exclusive news.

**The Wizard** is the brainchild of **Mike Bullen** whose background lies in the music and records of the 60s. He was stage manager for dramatic and musicals and then worked with **John and Janet Orson** (Superior) and also designed the promotional background for many of Pink Floyd's concerts.

**The Wizard** was originally designed as a stage show written by **John**. **Superior** made it to the theatre and then a full-time, four-week production by **David Page** and the cast of **Ham** was recorded.

Mike now working with computer specialists in the 18-bit market - primarily **Amiga** and **ST** working with **Mike** are two computers and background art of **John** and other artists. **Prism's** **Export Manager** **Mark Pearce** is heavily involved and he says of it: "It is a very intense project and very important to all of us - we want to show the world that something really special can be done. **The Wizard** will be a product and event made years. **The Wizard** will be the story line, it's magical and very exciting. The way Mike tell it is a real experience."

They turned to **THE GAME'S MACHINE** for the full story soon as well as Mike and his colleagues.

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Angry yowls from one of the alien leaders in Star Trek Online.

to players naturally trigger Pagers, and a good way for you to find them is to read the new and sometimes explosive. It was re-programmed in January by **Wendy Traversa** and this already been widely reviewed here. So you can find it on your next month. Other versions of Star Trek Online are also available for Xbox 360, PlayStation 3, and PC. It was re-programmed in January by **Wendy Traversa** and this already been widely reviewed here. So you can find it on your next month. Other versions of Star Trek Online are also available for Xbox 360, PlayStation 3, and PC.

And if you're looking for programming names: Loggroom has introduced a lot of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program.

the way the ship gathers inter-dimensional planets in Star Trek Online. The ship's mission is to explore the planet surface in Star Trek Online. The ship's mission is to explore the planet surface in Star Trek Online. The ship's mission is to explore the planet surface in Star Trek Online.

Last, **Chowdhury** written by **Rafael Ramirez**—this first product for the Star Trek Online is a product for the Star Trek Online. It was re-programmed in January by **Wendy Traversa** and this already been widely reviewed here. So you can find it on your next month. Other versions of Star Trek Online are also available for Xbox 360, PlayStation 3, and PC.



Alien planets in Star Trek Online are the ideal game for Star Trek Online. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program.

Star Trek Online is a game for Star Trek Online. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program.

It is difficult to appreciate Star Trek Online from the static screen of a

#### FURIOUS . . . ?

Or just plain "Poppo" mad? Star Trek Online is with the Star Trek Online. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program.



under the hood—popping out of the hood of the Star Trek Online. It's the only one of the best of the best programming—**Granahm**, **Wendy Traversa**, and **John** on the **Movie Club** program.



On the Star Trek Online, the ship's mission is to explore the planet surface in Star Trek Online. The ship's mission is to explore the planet surface in Star Trek Online.

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#### BOOK DA BINGO!

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# THE GAMES MACHINE REPORT

## Powerplay's new tough Joysticks

**YOU NEED** a reliable joystick to run an today's difficult 3D-based games. The PowerPlay version may have the tools for the job of eliminating maddening alien wiff-waff-waff contests.

Both joystick components PowerPlay's successful Crusier range in fact Crusier Black is the original design executor for its totally black casing and ergonomically handpadded stick. The second Crusier Gold is finished in a clear case and has a white rubber one of the two big buttons in handgrip. PowerPlay comes from the Crusier range.

All three are British produced (built from the four chips) and feature a solid steel rail in the centre of the stick and sensitive but robust microswitches. Over 25,000 units of the Crusier original have been sold since data only 50 have been found faulty.

The Crusier Original and Black retail (MSRP) respectively for £29.95, the Crusier Gold for £19.95. More information and orders can be obtained by writing to PowerPlay, Unit 2, Redbridgegate Avenue, Trading Estate, Northampton NN4 5BJ.



## Cyberpunk wave gets into overdrive

**CONVENTIONAL** with the month's cyberpunk feature (page 13) is the release of *Mind Maze* (Overdrive) the concluding part in William Gibson's highly acclaimed cyberpunk series — the other books being *Countdown* and *Count Zero*. The new book takes characters from the preceding, apparently unconnected novels and adds some new ones — such as the daughter of Yakuza criminal — to produce an exceptionally original entry. Price is £10.95 in *Vision* (colored hardback with the preceding books) now out at

### Orphan protagonists

In Hollywood meanwhile it has been announced that the film version of *Mind Maze* (a short story from Gibson's  *Burning Chrome* anthology) is to be directed by Kathryn Bigelow. Her last movie was the controversial *Star 80* which provided an exceptionally stylish rendering of the vampire mythology. Bigelow's class background is a suitable model principal photography being done in Japan. The film appears to be done for Matt Damon McCreary the former *Sex Pistol* manager.



The AMS DTP Solution kit

## AMS touts low-cost DTP pack

**HOUSE** manufacturer AMS has launched the first mass-market desktop-publishing (DTP) package for PC-XT and AT computers.

Managing Director Nick Pearson said DTP Solution — which comprises 10 modules, Microsoft's *Composer* and *Freeway* DTP software at £447.95 — will allow more people to use DTP which up till now has been the expensive preserve of larger businesses.

DTP software such as AMS's *Freeway* allows users to design pages of text and graphics columns, placing them in multiple columns, like a magazine — whereas most word-processing packages will only produce text that prints in a single column across the page, like a book.

The text is written on a word processor such as *MicroPro's* *Wordstar* and the finished file is then imported into the DTP program for re-formatting.

The DTP software can also produce different styles and sizes of type for use in headlines and so on. *Freeway* has three basic type styles which can be used in sizes from 8 point — as big as 72 point which is about as much high.

Like most popular DTP packages, *Freeway* is described as WYSIWYG — and you see exactly you get. Meaning that the page appears onscreen exactly as it will be printed.

And again, intended to permit *Freeway* is controlled with a mouse which selects commands from onscreen options. Apple *Macintosh-style* rather than keyboard-only.

The AMS's *Freeway* is supported

in the DTP Solution package was the first of their products and Pearson says it sells around 3,000 per month.

The handheld AMS Microscan scanner is used to scan images — photographs, cartoons, charts etc — from real world data which the PC can handle and put them on the monitor screen where they can be fitted into a page and printed out.

It produces black and white pictures with a resolution of 300 dots per inch, but colour or black and white graphics. The scanner's head is 100mm wide — just over 4 inches — which means images wider than that have to be scanned in sections which can create problems.

DTP Solution compares well on cost with its competitors though versatile PC-DTP software can be obtained for as little as £14.95 (*Fontwin* a UK recommended *MicroMaster*) and *Spinnaker's* *Image Scanner* for £224.95 — both products can save their own work.

On their own *Freeway* is £113.95, the AMS *Serial Mouse* with the software it needs is £79.95 and the AMS *Microscan* with its software is £289.95.

DTP Solution runs on the IBM PC-XT and AT and 100% compatibles. And to good-looking results you also need a laser printer which can cost anything from £125 to the Epson L3, £305 for the price.

As prices in this article include VAT.

AMS (Advanced Memory Systems) Warrington (0466) 712651

## Whose show is it anyway?

**CONVENTIONAL** Business Machines Ltd is announcing preliminary sales figures for the launch series of computer terminals — some 40,000 units in three 600,000 workstations. But arguments as to who is doing best in the United States have been solved by the acquisition of this year's CES (Computer and Electronics Show) in Chicago. Nintendo of America Inc have

not only taken over most of the total 1987m where the show is held, but so many other exhibitors — which they claim to be particularly software exhibitors — that the show is now in Chicago. The CES is appearing at the Nintendo Show.

International T. Research is in Chicago now for the show growth to be reported in full in next month's issue.

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# BULLETIN BAWDY

The passion for Bulletin Boards is hotting up — and it's passion that's running hot. But, as Mel Croucher uncovers, the lush undergrowth of tangled passion flowers hides some nasty beasts.



Introduction is the oldest profession. But advertising hasn't forgotten that in the second degree. Since the Bulletin board up a notice board has done nothing to meet dated women to swap knowledge in exchange for apple (bulletin boards haven't changed much) although today we are more likely to share use of a telephone plugged into an Apple.

Because the day notices have been found in the printed rules of certain Forums which translate along the time (strict) map for discipline.

French greeting 'good' and private message service available from writing device. Excursions on the island of Ota have exceeded 3,000-year old bulletin boards offering the services of ordinary people. Hours advertised that favour in Paris by displaying some status in their doorway and in ad Carfax there was a highly organized system of private email services meeting the standards.

In 1980 the Bell Telephone Corporation of America were looking for ways to attract subscribers to spend even more hours surfing up their phone bills and came up with the notion of something called The Three Party Line. Unlike nature being what it is, these early heavy-breath service soon degenerated into a mass market for dirty texts, late arrival traps and ultimately payments in 1977, the US Telecommunications Authority tried and failed, to control regulated

special services, where calls could change a whole program use for one conversation and late city. Here in the good old United Kingdom we didn't catch on until the Eighties with services like the bulletin-board Party-Line and Teletext. If you dial up any of the more specialist services today, you are more than likely to be directed into listening to a recorded message. Come to think of the time you get into that when the late part in the Old a Page Three Girl provides for how advertising could be given into the late's magazine if you get a pre-recorded message of her looking on about her favourite things. I find the case of Starline and Skyline and time-wasting team. Good.

It is only when telephones are connected to computer systems that things really start getting tricky. The computerized bulletin board is fast becoming the favourite market place for advertising in this area.

When you use your modern up against an exotic stranger with nothing between you except several hundred miles of cable and telephone, all sometimes just sometimes gentle reader wonderful things happen in your search for true love, instant happiness and the old bit of sex. Once upon a time — and this is no fairy story — Deputy Jerry was at work in his spare time, leaving for companionship in the heat waves of Phoenix in November 1980, when he met the girl of his dreams, the one and

only Miss Jane. Electronic romance blossomed and before their night had passed, declarations of love were poured in over the bulletin boards. When they met in the flesh, to turn a phrase, Deputy Jerry and Miss Jane made two important decisions. One they decided to promiscuity. Two they promptly cancelled their Microsoft subscriptions! This is by no means an isolated incident. A few weeks ago, Italy's Microsoft member The Gigaport Eindhoven was a direct result of trying to transfer one another in several capacities. They met through the net exchanging game disks (Gators), and it wasn't a month before they had met in the flesh more simply by teleporting to another planet and blowing it up.



**The computerized bulletin board is fast becoming the favourite market place for advertising in this area.**

But for every life of happiness that I have done today, there are a hundred moments of doubt, corruption and criminal intent, it gives me the pleasure to report that leaving away many more than the bulletin boards there are some highly unpleasant people lurking from back propaganda in fact. Germany organized success in the States, 2nd Coordinator in France and representing in Paris.

John Wallbridge is the founder of the Bulletin Board Association of Great Britain and he has recently been quoted as saying: 'They can be stopped, but I would like to see them stopped and for censorship. They are largely used by teenagers and they are only in all sorts of harmful influences. It is hard to say what people might get up to.'

As a member of said Mr Wallbridge is not hard at all to say what people



might get up to it's dead easy. And what's more, there's a guarantee that anyone can do about it. Brian Tregonery, responsible under Section 42 of the Telecommunications Act of 1994 to storm the pools when they discover a person after sends a message or other matter that is grossly offensive, obscene, is harassing. But when a group of people finds that people who promote sex with children were qualified for using a burner board at a computer-to-the-finger-to-cash-kiosk franchise were unable to find board.

There are three main reasons for not being able to control such use of burner boards. One reason are often anonymous two you can get anything you like off a private list between connecting words. These mainly has got the best or money to monitor the same things.

... within  
**Desire callers**  
**are positively**  
**encouraged to**  
**transmit the**  
**electronic**  
**equivalent of**  
**lavatory wall**  
**graffiti.**

Germany neo-Nazi groups are meeting. Britain boards with inappropriate against Army Blackington (unacceptable). In France the case is not. Mutual vendetta services has been successfully adopted by protesters using their names including: last night and tonight cinema with the legal age of consent.

I spent a night checking out the British situation before the Telecoms network known as Teletext, and the open to all countries. Features advertised as Desire. I logged on for exactly the same amount of time. I had exactly the same conversation using exactly the same vocabulary precisely. I changed up on who was responding. My private conversation's failed also. I got a secretary about what both of these offers print on their rate cards of charges and how they distribute the revenue. But it what happened for me?

As for the moving aspect, Teletext does indeed have some added grey greets, increasing what goes on. But as the amount of calls increase monitoring becomes unmanageable. However there are a number of real safeguards in the system. First, paying subscribers are supported from eye to recording conversations are minimized. Second, if whoever is in charge of a phone booth or conference or that has the ability to throw out any participant who gets obscene or obscene.

With Desire things are different. The whole monitoring strategy concerns the equilibrium of young people's business and some national quest for immediate real-time support. However there is a specific location within Desire's where callers are positively encouraged to transmit the electronic equivalent of lavatory wall graffiti.



<b>OUR</b> <b>PRIVATELY OWNED</b> <b>TELECOMMUNICATIONS FACILITY</b> <b>PROVIDES</b> <b>BEST</b> <b>COMMUNICATIONS</b> <b>CONNECTIONS</b> <b>AVAILABLE TO</b> <b>BUSINESS AND</b> <b>PERSONAL USERS</b> <b>AT THE FOLLOWING</b> <b>LOCATIONS:</b> NEW YORK, NY WASHINGTON, DC LOS ANGELES, CA MIAMI, FL HOUSTON, TX SEATTLE, WA SAN FRANCISCO, CA PHOENIX, AZ DENVER, CO	<b>TELEPHONE</b> <b>OR</b> <b>TELETYPE</b> <b>OR</b> <b>FACSIMILE</b> <b>OR</b> <b>ISDN</b> <b>OR</b> <b>OTHER</b> <b>TELECOMMUNICATIONS SERVICES</b> <b>AVAILABLE</b> <b>AT</b> <b>THE</b> <b>FOLLOWING</b> <b>LOCATIONS:</b> NEW YORK, NY WASHINGTON, DC LOS ANGELES, CA MIAMI, FL HOUSTON, TX SEATTLE, WA SAN FRANCISCO, CA PHOENIX, AZ DENVER, CO	<b>SEVERAL</b> <b>OF</b> <b>THE</b> <b>ABOVE</b> <b>SERVICES</b> <b>ARE</b> <b>AVAILABLE</b> <b>AT</b> <b>THE</b> <b>FOLLOWING</b> <b>LOCATIONS:</b> NEW YORK, NY WASHINGTON, DC LOS ANGELES, CA MIAMI, FL HOUSTON, TX SEATTLE, WA SAN FRANCISCO, CA PHOENIX, AZ DENVER, CO
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**R**eviewer The Observer newspaper discovered a particularly nasty prank. The name is **Desire** program and the bulletin board service is named **Carroll Computing**, operating out of its main office in Providence Rhode Island. A well-known hole in the sky. If a year old Desire has already provided the following services for clients and a customer how to sign that emergency services how getting to the scene of an accident the top ten ways to kill a cop. How to sexually abuse a child how to shoplift how to think homophobic and how to make and make ready "Fling" team. Now young Desire will say that all the information can be found in public domain but still he will argue that it is not his fault. This is a serious concern. The intelligence of these is to people and technology can be used.

Desire's bulletin boards have often in a technical magazine of the press. Throughout the USA the Yellow Pages are receiving lots of mail. Some local networks to send based against bills. They are protected by several thousand closed user groups like **Big Money** is illegal.

**The Ku Klux Klan**  
**are recruiting kids**  
**via bulletin board networks to racial hatred against blacks.**



I suppose that various users all conclude totally different conclusions or implications to the like analysis depending on your procedure. But nobody can argue with the plain change of strategy you might of fully demonstrated. Would have you, perhaps?

But **Desire** commercial bulletin boards are pretty harmless stuff. It is the private networks where most of the danger lies. Fortunately computing has grown into a very very open culture of justice as well as our very own culture. The hacker in their own right year is going around breaking windows on the 'Desire' network and to respond by bulletin boards offering support and weapons knowing that they have to be always ready by passing it through the **Desire** (aka) ID.

Multinationals have also had their names banded. Last Christmas an IBM employee got so frustrated with the garbage bulletin boards that she posted a real title column into the system. The name appeared as a Christmas Card on her 20th birthday and all the other names published in the white column list. It then appeared next to her on the column of all their contacts and something happened. She is through the project. Unidentified numbers from within that suggest that the system broke down. **Desire** or **Desire** Desires and Desires is a creature in the US. I sincerely hope this but I'm sorry that in the meantime to Deputy Camp and Army Lopez and to stay the word and the **Desire** Desires may you have every happiness and may the Desires of the bulletin board bring you something really.

**THE DISCONNECTED BAME HADNT PAID HIS PHONE BILL.**

# COIN-OP CONFRONTATION

Bleeding dry **THE GAMES MACHINE's** petty cash box, Robin Hagg feeds **Blackpool** coin-slots in a doomed attempt to keep them quiet

## NEWS SLOT

**BOLTED-ON GLASSES** will provide little fun as the UK coin-op scene is taken by storm with the latest **Taito** racing game. It's called **Continental Circus** and puts a pair of 3-D glasses fixed to the cabinet to correct the 3-D effect on screen. Away from the horses and back to Grand Prix rounds, it's a simulated game to play with great sound FX and loads of graphical treats. 3-D glasses aren't new but rarely have they proved a game-theater good. Does this mean we will see a steady new crop of 3-D-30 emerging next year?

But systems breaks problems and **Taito** has been in these waters equally well-mounted spots of the shoot-'em-up **Operation Wolf** (going by the name of **Operation Bear** Taito's latest) featuring action against one European company as a result. It isn't the first time Taito has suffered in this way. In fact, copies were made of **Asian Jugg** and **Kick-Ass Star Wars** are now releasing **Fighting Booster**—not a console about homologs, but the best and funniest sport itself. Two other coin-operated titles are **Rescue** or **FI Circus**—entirely unexciting titles—and **Space Star Wars** which should be on playtest. It might excite around the UK coast.

## VULCAN VENTURE

Success

Another smashed arcade in 1985—a success phenomenal **Datanator** followed the year later further advancing the American cause with dual-player action. Ironically scoring around 100,000 units, **Taito** had just released their own coin-operated game. This is the same **Vulcan Venture** shown upon us.

It continues from where the others left off with the Vulcan personnel. To provide some variation in gameplay the start screen offers players a choice of three different worlds to add up to the

The action continues through zones containing giant ice asteroids crashing together in space battles of varying complexity. Scoring passages and rapidly moving asteroids to name but a

## KAGEKI

Taito

Looking for novelty in the coin-operated shoot-'em-up genre, **Ageki** is slightly offbeat from the norm in using a fighter equipped of the action and it's set in an enclosed, uneasy, complex with other opponents waiting.

You take the good-ol' role-playing into the party members are at a time. Two screens share up the midway and fighters move around patrolling towers, waiting when the going gets tough and the saving starts to purchase when the enemy is resisted. If you can get the labyrinthine mofly of **Blow** on your opponent as the best begins, you stand a good chance of lasting him. On the other hand, if you get stuck as a monster you can be fairly frustrated unless you're a bit hard on play.

The winter shows up to look like the best, though **Operation Wolf** the lesser getting **Blow** about a bottomless pit. The graphics are amazingly done. The creature's have large heads and do some strange things while watching the action and **Operation Wolf** a moving star of the fighters it gets bored.

A furious coin-op devoid of anything new, but it has got some nice touches and that's about as good as it gets.

Thanks to **Real** of the recently opened **Ocean** in **Blackpool** for the use of his machine.



Setting through the maze with your futuristic racers with lasers and bombs unleashed left, right and centre

game, the **Rescue** and **Datanator** ambitions are there together with a new set containing futuristic racing teams and other dash-steering response.

**Blowing** is made more by creature leaving behind capsules when shot. Collect the capsules and build up the ship's arsenal. All fairly routine stuff during back to **Rescue**. The ship has just one **Datanator** some built both turning circles around the player's ship and posing all sorts of problems. This level is rather simple but employs movement vertically to increase the size of the playing area.

Play soon and the scene, after **Blow** comes then with the machine reacting, what it is the best? The end-of-level **Phoenix** comes into view. Very pretty to look at as it flaps up and then spitting fire and tears, but that's about all there is to it and it's only level 2—graphics straight out of the nightmares of **Bill** **Cooper** **Allen** games at the ship's transformational growth levels to be blasted away to progress and gun positions generally provide much trouble.

Similar to the second stage in previous games, being a bit here and all collected weapons means you might as well be good to getting any further (judged according to the continuous play feature). This game shows no mercy.

few of the beautifully designed layouts feature part and parcel of **Rescue** a **Rescue** series.

**Vulcan Venture** is unusual in play but like an old friend it's a more than welcome coin-op this age of coin-slots and never ending coin games. Packed with everything great graphics, superb sound, all-around fun-to-play arcade action. **Vulcan Venture** is a worthy sequel despite the lack of any significant progress in gameplay.

**Taito's best**—it's up to you to check anything new but it's for and expected to play.



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## PLATOON



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# RIP UP THE ROAD IN ... BATTLECAR MARAUDER



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### BE MEAN, BE TOUGH

**P**lay *Battlecar Marauder* the way you'd look from Hewson and feel the power of burning rubber on a futuristic road. This vertically scrolling shoot-'em-up has you blasting invading forces from the earth and from the skies with laser cannon which pierce through the battlefield.

Look! I think you've seen *Battlecar Marauder* before that special spirit of Hewson magic, are its playing at the moment - through your PC or console and until the next issue for the full story - and the TGM team is impressed. *Battlecar Marauder* is written by Mark Kelly, author of many a Commodore demo, with graphics by Steve Cross complemented by the music of Barry Leitch and Dave Rodgers.

### WIN A CAR!

Well, a little one anyway. Hewson is stumping one of the latest radio-controlled cars for jobs - not just the car's tall, heavy tyre tracks in the battlecar allow gravity to the wall as you do the same with your own battlecar - hours of fun for all the family in addition to the radio-controlled *Battlecar Marauder*. The winner receives a copy of *Battlecar Marauder* on either the Commodore 64/128 Spectrum or Amstrad CPC 486 depending on the price. Hewson are supplying 30 winners up with a copy of the game, again on any of the three formats.

### BATTLE BRAIN

Hordes of marauding laser cars? Good, you need them to answer the

following incredibly difficult questions if you want to be in with a chance of winning a battlecar - or the game. All the answers, along with a chance of being a winner! Drop us a postcard or fax to a reader's Digest and send them to: **MARAUDER GUMP, THE NUMBER MACHINE, PO Box 70, Luton, Bedfordshire LU1 1JH** and arrive no later than July 31 - and stand by the competition, which will be detailed in the next issue.

### WIN A RADIO-CONTROLLED CAR AND COPIES OF BATTLECAR MARAUDER FOR SPECTRUM, AMSTRAD OR COMMODORE 64/128

1. Which of these files is not Hewson's game?  
a) *Pyrotech*  
b) *Exolon*  
c) *US-Quik's Greatest Hit*
2. What is the surname of the company's Managing Director?  
a) *Worson*  
b) *Cousins*  
c) *Berley*
3. Which game has Mark Kelly written about?  
a) *Conan's Courageous*  
b) *Out Run*  
c) *Impossible!*

# STREET FIGHTER

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# PC ENGINE - THE MIDGET MONSTER

We have several times mentioned the PC Engine in **THE GAMES MACHINE** and, understandably, reader curiosity regarding this mystery-shrouded Japanese wonder-beast has peaked. Contrary to the impression given by a journalist recently in a certain other well-known multicolour magazine of some venerability, very little is known about the machine yet. What we do know is that its manufacturers, Japanese NEC, have allowed very few UK software houses to have the machine for assessment, and have made them sign non-disclosure agreements. You can't buy a PC Engine in Britain yet, but **THE GAMES MACHINE** can reveal that you will be able to very soon - and tell you where. Will you want to? Read on . . .

Rare Ltd took delivery of a PC Engine back in December (see the mammoth feature in TGM004) - probably the first in Britain. Since then their hardware and software engineers have had six months to play around with it, so it was to Rare that we went to find out more.

**A**nd actually there isn't much to find out. To every serious technical question Rare's Chris Cooper simply let head and necked the non-disclosure agreement. What follows is only the non-strict information - namely the stuff of exciting investigative journalism but really it is the game's little monstrous midget play that are important.

But before the games input: the PC Engine is amazingly small - though somewhat bigger than stated by the above-mentioned journalist who must have had a cut-down version of it - yours - it actually measures 210 mm high by 170 mm deep and weighs virtually nothing. Its rounded corners make it slightly resemble the Commodore C200 (unfortunately the deep-dish slot accepts a ROM card there is an on/off switch and a single-bit port making this a one-player machine. There is a massive test port however (though available only for PC Engines) can be connected for two-player games (though at present there is no two-player software). The control is similar to the control centre of other consoles but the PC Engine has a marvellous pause facility, sanctioned by a button on the console.

Sound is of average quality through six channels. Maximums (over resolution is 256 x 256 allowing for 32 background colours and 32 sprites colour at once out of a very large palette (estimated at up to 512 colours). The ROM-card capacity is something NEC aren't taking about but judging by the games it's top! The processor is also a secret but well-known (journalist) confidentiality states it is 16-bit (so ROMs are 16 megabits) but Japanese Magazine (Pledge) (TGM004) says otherwise (not a fact for either the Japanese magazine believes, through the phrase used in it - on custom chip - how much do you

level to customer on 8-bit chip to make it 16-bit? Here who knows - to estimate but they like Shintaro add that on-screen it certainly looks like a 16-bit).

The most combined games master is *Ikkyu's Dragon's Lair* (NEC's name for this one). As Rare's Tom Jordan says you can get a PC Engine in your localised retail outlet and stuff loads of games in your pocket and cart the whole entire software system around with you from telly to telly. It's just what the games industry needs he thinks. His brother Chris is more cautious: 'The Nintendo is out for us he says he's happy for the machine (laughed by Rare's current success in the Japanese markets) (Chris like the news page and watch out for our 16-bit Nintendo coverage in TGM005).

There is one caveat that the PC Engine is the nearest thing to an arcade machine in the quality of graphic presentation that you could get to the home although it's a secret the software supports light (Hudson Soft are the major software company behind the games already released in Japan) but Rare's are taking an interest (there's a lot of the games covered here) (and he's a bit of a type is the game that will make the PC Engine and it's out (subjected it should be expeditious (just like stock at the speed shops and drop).

Speaking to Ocean are of the very few other British companies to have an assessment PC Engine software Manager Gary Broady said of it: 'It's nice. It's important for us to keep ahead of new developments. But when asked whether Ocean would be producing any games for the machine (Gary helpfully replied: 'No comment and then awkwardly being unprepared).

Ori's Product Manager David Baxter was a technician (allowing Britain, whatever - it has so much

potential within the Japanese price point. It's already going to be done (and before the PC Engine hits the UK with any force in Japan demand in outstripping supply the rest of the world they are heading for is the US. And are they going to let it be the machine that will be the prototype for it - naturally to be used).

UK prices are not forthcoming yet and to predict would be foolish - it costs around £150 in Japan. The games are expensive by UK standards though cheaper than Nintendo (but if you want to give it a spin the price to keep you'll pay for it in *Black Queen*, *Ikkyu's Dragon's Lair*, *Ikkyu's Dragon's Lair*, *Ikkyu's Dragon's Lair* (I'm sure **THE GAMES MACHINE** that they will be with the amazing quality-quality home console and I will be available shortly.



The small but varied ROMs that make it all happen

## THE GAMES

Out of some 11 PC Engine games which have drifted into Britain, **THE GAMES MACHINE** get to grips with the six best (though some indication of what to expect. We'll be the premiere edition of the sitting, but we are not the sound quality is (taken to note. It's not yet known if it is Japanese English translations permitting - its stronger (though they Ocean Master, Victory Plan, A-Type and Top Of The Monitor) (the



With thanks to Hare Limited (Shenmue Remake) for the illustrations (including the fascinating but irrelevant information that Takayuki is Japanese for "colossal cow") and Mark Remington (who played the game to perfection) and Pat Of The Monitor (with help from Chris Stanger)

**Shenmue: Hukou Soft**  
 is a puzzle game using Melroy's character books. These are arranged in a rough pyramid shape. The player chooses a character book on the exterior of the top layer and matches it to another of the same character on any of the lower layers if this is accompanied by the selected book's own icon - and so the game proceeds in this (over)laid, to resemble many blocks as you can. As you click on the screen, the books are beautifully detailed and rendered in shaded, isometric 3-D. A computer-generated game.



In Shenmue: Hukou Soft, the player must solve puzzles and collect items. In a part of the game, the player must solve a puzzle to get the book.



Shenmue: Hukou Soft is a puzzle game using Melroy's character books. The player must solve puzzles and collect items.



**Shenmue: Hukou Soft**  
 We decided this one was aimed more at the younger player, so we let it be a bit easier, and there are hours of play involved to complete it. Shenmue: Hukou Soft moves through many other exciting and interesting attacking monsters and other hazards. As the character has opponents, they can be fought or they can be useful items which can be used in the adventure. With the money he can visit shops and purchase other essential goods. The game is quite mature and delightfully designed and full of attention detail.



Shenmue: Hukou Soft is a puzzle game using Melroy's character books. The player must solve puzzles and collect items.

This is the game, the PC Engine has the best of it - it's a bit more fun to play in the screen.







**VICTORY RUN** Inclusion Golf is the sheer quality and ferocity of Quattr Master reinforces the best-in-class game, so Victory Run adds a new dimension to the road race. This sense of the car is what makes Victory Run cars and even double-header two cars to add reality to the effort and provides greater racing excitement. Taking into too far not have you racing off the road. The 3-D camera effect and other offer cars and race opponents is completely convincing without the accustomed lane jumps of other home race car games. Game's driving can not you feel teeth too - trying to enjoy a damaged gear results in a frighteningly accurate engine bearing simulation the operation.

Two alternative views only is actual sport in Victory Run racing game. One of the ultra smooth 3-D cameras on the side effort and the center



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# DARK SIDE

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## IF YOU'VE GOT THE INCENTIVE . . .

Stepping into the amazing three-dimensional world of the **Dark Side** isn't the power of Inventive's **Prizepage** graphics routine. **Dark Side** is the supermassive laser light show that's **Dark Side** (TM) and **Dark Side** (SM) and lots of fun adventure 300-year later in the future, a selected group of the selected **Dark Side** laser light showing station. Their message takes the form of **Zephyr One** currently being used as **Incentive's** office. A great laser generator designed to deliver fresh. The specialist is filling out the review on page 74 to follow on more about the game.

## UPPER CHANGE THOSE LASERS!

Turn your business into life and let

it with a chance of winning a refreshing home laser show from **Incentive**. Throughout your powerful enough to wipe out. Even, this price, when used in competition will you should generate laser beams to shoot around the room, bouncing off ceilings and walls - it works well at parties (try that too, really).

The laser show is **Incentive**. For second prize-winners get **Prizepage** laser standing pens, one of a pair, one-point cover, vertically on the base of the holder, and 5 stays there, supported by a magnetite - it also works well at parties (try that too, really). 25 numbers to each get a **Dark Side** no power with attack by **Stellar Land** and a key ring, which may not make you the life and soul of a party unless you don't like the type of a **Dark Side** to the ring.

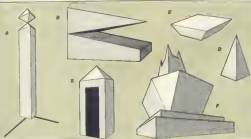
## FILL NAME THAT ZEPHYR IN ONE . . .

and if you're, a home laser show could be yours so long as you can name some of the objects pictured here, taken from **Dark Side**. Simply decide which of the six objects pictured A - F are:

1. Heavy Collecting Device
2. Zephyr One
3. Prizepad
4. Tallpoint Crystal

Clips can be found in the **Dark Side** review. Having contact out which is what, with the information on a postcard or bank of a sealed writing space, crucial and send it to: **WORLD AFFAIR OF THE DARK SIDE, THE GAME MACHINE, P.O. Box 10, London, Ontario N7Y 1M8** to arrive before the July 27. All entries must arrive by the competition rules as detailed in the material. Unless they, like the **Dark Side** want to be delivered to some desirable shipping price the **Dark Side**.

## A FABULOUS HOME LASER LIGHT SHOW, SELF-SUPPORTING PENS, DARK SIDE POSTERS AND KEY-RINGS!



When the brothers Kaslik developed a synthesizer that, in fact, researched, developed, and designed a family of instruments, it is capable of real-time synthesis and also is not too bad at imitating instruments. However, somewhere between the design stage and the marketing man there was obviously a great discrepancy.

How do I know that? Because Casio put out the CZ series with the most delightful set of voices imaginable, sampled on the memory and made it nearly as hard to program as the real father's CZ series. They improved matters slightly with the later versions, but the most peculiar (and of course the cheapest) CZ101 and 100 are so hard to program, in fact, most of the voices that you see (and buy) are only a small part of its full potential.

The specification has an eight-stage envelope, that is to say a sound starts and perhaps that can go through eight rises and falls before the sound has finished. Most voices only use two or three. Additionally, this can be doubled up on the bellows that the modulation key allows. To these several voices into the mix, the sound generation is provided by combining two waveforms. And I haven't mentioned the other controls like noise and ring modulation. Adding result to injury, the CZ2 is not basic; it obviously made for people here and you can't name your sound. Casio managed to name their own voices 18 sounds, but your 18 sounds will always be called Internal 1.2.3 etc. (Yamaha must have noticed these semi-lazy hands with you when they launched the rival DX100 with 187 voices on board, all named and with cassette storage facilities.)

#### COULD BE A WINNER

But just a blur screen, really, so that you can tug the graphic sound with the mouse, add a nice filter and you have a winner.

From American software house **Hybrid Arts** comes the CZ-Android. It's made to work with all of the CZ series of synths, including the CCG000 which is in fact a single keyboard with drums and all. Actually the only way to program the latter is with such a program.

So, suppose you get this volume of marked initials. That's because there is nothing in there! From the menu, load some one or two of the three voice libraries. Drag you get with the program - this loads into the two outer columns. The centre column indicates the synth's memory area.

You can transfer the voices individually or as masses by dragging them with the mouse. To add a noise or create a new one, drag it into the free marked "workspace" - actually the left buffer - click on edit and the screen goes to the edit with its two horizontal rows of numbers. You can increment or decrement these at will by moving the arrow to the selected area. It's hard to be too precise without it, you want to copy the data from a moving start; if you don't know you can't lay moving starts and leads for individual synthesizers. However, the



# ANDROID

Ever in search of the easy life, Jon Bates has been programming sounds with apparent ease using a couple of amazing voice programmers and would urge you to do the same. He's also got his hands on a brand new scoring package which could put you in business as a music publisher

What do you do when your newly-acquired synthesizer turns out to be a crash course in patience when it comes to sound creation? Do you a) use it to peddle a canoe? b) condemn it to the top of the wardrobe? c) get hold of a voice programmer? Don't turn to Mel's Trivia Quiz at the back, because the answer's rightness, if you have a DRT or Casio CZ series synth need on

real-time voice programming comes with the little picture of a face, position-type knowledge in the corners of the main editing area - those for pitch filtering and envelope. Close on life and you get the envelope proper (triangle, rectangle, plus an 'unusual' 'beat' or 'never mind').

Each envelope has the individual stages marked by a minute square. Click on the square and changing the envelope around into all sorts of shapes very quickly indeed. It is only then that you fully appreciate just what a hopeless and chaotic game it is programming it from the tiny display on the synth. As you reshape the envelope, its parts of it that you set up previously change in value

Without this sort of visual display, you only learn a playing Game Command on a synthesizer TV.

#### THE CUNNING ANDROID

Bored Fed up? Can't program the sound you want? Bored for inspiration? Easy. Go for the **Android** path on the menu. The cunning little routine does lots of fancy maths behind the scenes and comes up with a sort of sound that you might like to tweak up. You can repeat the set intention until you come up with something that grabs your ear. The empirical approach quite often throws

"CZ-Android's empirical approach quite often throws up some really interesting sounds..."



# UNDERNEATH MUSIC

or some really interesting sounds, ones that you wouldn't probably find if you just tried for one particular sound. If the sound is a bit then you have a character option which lets it go into To help you save a lot of time for fun. The lower part of the edit screen is for the fine and coarse detuning, cross setting, and envelope section, and all the other sound parameters.

All voices created can be named and listed in the library page. Shuffling voices within libraries is just a matter of dragging sounds around. If you turn one of the touch sensitive Cassin, the program can cope with these well. My only gripe is that for each edit you have to reach over and play the synth - many other voice programs have an autoplay feature which can be user-defined. This would have helped when it otherwise is simple and very effective program.

You can get a for the Atari ST for the price of \$49.95. In fact the CD-ROM is a spin-off from the original Underneath program. Underneath is programmed by the same person, one Tom Boyce. One of the world's most talented composers with sales topping the half a million mark can now pay 1.41 attention.

## A STAGGERING ARRAY

To be for the world marketplace is loaded with 1007 programs, which

isn't surprising. You'd do a bit better to try and establish a good master profile with a program that voiced something obscure. Luckily enough, I found the CD-ROM had such a bundle of joy to work with. It is a very very comprehensive, but having become used to the idea that I can reassign envelopes etc with the mouse, the concept of filling numbers situated under a display that then alters the pitch is a bit peculiar. It's a bit confusing at first in its definition of banks, files, 'catalogues'.

However, I don't have a staggering array of features. It can handle, at any one time, 16 banks of 50 sounds each plus 1000 more individual presets that do not necessarily have to be the same as the banks themselves. It must seem that all sounds contain some details known as 'function parameters' that is the details of the modulation and pitch wheel and foot pedals as opposed to just the edit parameters which are the hundreds of numbers that control the creation of the basic sound. When you are sending some banks to the CD you can choose whether to send all parameters or function or edit parameters. It has one or two clever touches. It won't copy an unless you load a file into it which is a bit strange. But not to worry.

## EFFICIENT LIBRARIAN

On the first screen proper you get a

host of features. The screen which always has an ominous black background, uses the top area to main command and is run from the function keys - there are no directional menus which is surprising. Underneath this is a copious list of subfunctions for each area of work, which works from the mouse. The screen bottom is reserved for inputting commands in response to the prompts.

An efficient library efficient. You can store lots of sounds, organise them and access them away. For rapid access, each file of sounds can be given a 20-character index card. As lots of files and indexes can be printed out. The accessibility is certainly great - index numbers (not) file names even part of file names so that a gather at search, say string as part of the name. You can be located/unlocated, which is a pretty device to prevent you overwriting your favourite sounds. Sounds are shuffled between libraries within banks with ease. In fact, when between the synth and the program, it just takes a bit of understanding of the program's hierarchy to follow what is going on. However, there is a lot of help available at all times which is a good thing.

Voice creation is fully parametric increment and decrement all the numbers. You can do this either on the global page that lists all the numbers (numerical edit) or by using the

"... programming a DX7 is about as much fun as shooting yourself in the foot."



individual graph pages. I think I would prefer a higher resolution screen that has either graph or an display and that you can drag around. Any added parameters are included with an editor and there is plenty of original material to compare it with both visually, numerically andurally. Any tell you state it automatically sounded on the synth or triggered from the MIDI.

### DON'T SHOOT THE PIANIST'S FOOT

However it comes into its own when it is in the business of creating music. Like the Classic version, there is a **Droid** feature which generates basic sounds for you to treat. But there are two others: **Droid 1** is the more musical version. **Droid 2** is the more eclectic version. You can do this to individual notes or a whole bank at a time. You can go over the top and create an entire fleet of random voices. It's a 32 voice Package. Its best feature is the combination of two voices to produce a third composite voice. This is something quite unique. You can glide between the sounds and the program lets you determine just how much of each sound you want.

If all this isn't enough, you can beat up the sounds by using a **Distort** key. Altogether it is a very feature packed program but has some to be taken lightly in a few respects. If used in an early, the text and later versions of the DX-Droid and it worked with no problems, an alternative will also work with any of the DX-Droid versions. As programming a DX-Droid is about as much fun as shooting yourself in the foot, any program which uses the computer to creatively sell an sounds is a bonus. However, I do like dragging graphs around with my mouse. The cost of this creative lot is a weighty £179.95.

Both these programs have been available in the States and to the surprise of some few, the new DX-Droid first appeared in about August 1988 and the CD-Droid a few months later. They still have considerable advantages over other scoring software, and certainly the random and yet sensitive voice

creation is a wonderful feature that is only just being topped-off by newer programs. The CD-Droid is not something that you can get into in a matter of a few minutes. If that I found that it took quite some time to adjust whereas the Classic equivalent was pretty self-evident - in other words you can almost throw the mouse away. The program shows for the CD-Droid has been repeatedly tried by other synth scoring programs. Anyway it can't be all that bad as a certain prominent keyboard percentage not a million miles away from THE GAMES MACHINE office structure and area is a happy man under the goggles.

### BOOSEY & HAWKES ET AL

On is the business and that is the score. If you're a die hard music publishing package user from **Hybrid Arts**, you'll appreciate the droid was one of this back in 1986 and finally the finished version arrived complete with voluminous and super-comprehensive manual. It is almost easier to fit what it doesn't do!

DX-Droid Plus equips the Plus floppy into the graphics package **Digital Site (DIGISITE)** and comes with it that you can when the same file into a publishing package so that the whole score can be produced in book or magazine form while still keeping files from any of the Hybrid Arts sequencing packages - in effect you can make a masterpiece, read it into EZ Score Plus and print it out.

It supports most printers and the

The DX-Droid utility from Hybrid Arts Inc.

"DX-Droid's best feature is the combination of two voices to produce a third composite voice."

"It is almost easier to list what EZ Score Plus doesn't do!"

If it's all you need more sheets

printing resolution is superb. For the rest of the computer is a small sheet you at that you are getting very dense instead it will sometimes feel lots of cuts in educational establishments, state schools, new use compositions with scored out parts - there is nothing like the fantasy in front of you for the time the details.

The program loads over 140 musical notes with dynamic markings (including staccato and grace) and playing. Key-velocity are no problem and it automatically gets beams of individual notes to fit the up and supports chords, triplets and even quarter signatures. The score can be expanded and compressed for fractional editing. Tempo marks, rehearsal marks, repeats out and parts copy are just some of the things it can do. In short, it is a professional package.

### NOTHING FOR VIOLA

You can get twice in program design, add page and lay out your score. The program can run in a variety of ways and I found for me it could be worked faster by a combination of mouse and 87 keyboard. Although it has a very well thought out idea for equipping from a MIDI keyboard and using the controller, built in a piano and modulation wheels, an screen controller - it is a great idea. I think it will come into its own when auto-scoring as they get it from the files from other Hybrid Arts sequencers. This is where a lot of sweet is perfectly removed.

Although step-time editing and input of notes is somewhat possible, it is nonetheless a slow and tiresome process and not one I would want to do at any length. But auto score and then fine-tune sounds a far better possibility. Of course it can also play back the score either via the internal chip of any MIDI instrument like being required.

Only a couple of notes, a tiny error on up to three places at a time, a symphonic score are out it doesn't do the job, not so that occupies any chance of writing for viola (phew!) and when you step back in with the mouse, especially above or below the note, it is very hard to hit and miss after. A window that told you what note was under the mouse when it rolls over mode would save a lot of scrolling. I also notice high resolution have good requirements for its sequencing. To you the cost of EZ Score Plus is £249.

Hybrid Arts are also trying to establish a single called **Hybrid-Work** as an industry standard - a program which allows other programs to remain resident in the RAM and work from one to another. Not an original idea but useful.

All these programs come from Hybrid Arts whose UK address is: **Systematic Music, 24-26 Avenue Rivers, London, W9 3DP.**

The final result has the promised MIDI music notes with lots of info on how to get the same from MIDI. Sorry the British didn't get a look at but for individual individual and quality measure it didn't quite happen. Here on in there. As over the problem page is open.



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WOOLWORTHS

# ROB STEEL'S GETTING ADVENTUROUS

## STEEL SHAVINGS

State-of-the-art adventures for 16-bit machines may look and play wonderfully, causing players to wonder upon completion as to the complexity and beauty of the things, but why do we turn back times of strength? The finished and finished, it will be the Olive's black box of magic there would be but one adventure to release this month, and that just wouldn't do.

There are shavings, however, and will be from today's look, because the Olive is about to launch. Commission for the Olive (and if that looks good to anything to go by) commissions for every console-based format will follow, unless it can be done out words with their range of information and it is contained there is movement in the Level 3 camp. The adventure there is looking so bright we might not all be stuck with Olive.

I would like to thank Tony Bridge - the Grand Old of yesterday - for the excellent picture of the Olive last issue. He has since written for me to point out that due to the age and time his only point of contact, Pippa, he gave the wrong credit for the Olive, the adventure supplied with STAD. It was written by Gordon Murray and not Pat Worsley.



Commission - This virtual hero looks like the Olive. - Anne Brown

# LEGEND OF THE SWORD

## Rambird

Atari ST Diskette £24.95

A long time ago, in the days of AMIX magazine, I was sent an adventure from Silicon Soft for the Amstrad CPC 8128. I remember being very frustrated as I was impressed with the game, but due to powers beyond my control (the magazine sadly folded) I could not review it. However, I am happy to report my frustrations have been relieved, and apart from that, the game, Legend of the Sword, has reappeared for the Atari ST courtesy of Rambird, and it is at least as good as I remember it.

The inhabitants of Aar are protected from evil by a legendary mystical sword and shield. However, the evil wizard Saurdon't yearn it, gets better, attacked and raped, but an army with various stats using mathematical models, you and your band of five merry men have been volunteered by the king to find the

sword and use it to destroy Saurdon't in order to prove powerful enough to overthrow the wizard of Aar.

The game opens with you and your group approaching the island of Aar on board a merchant ship - following your escape from the sword a Poodle or wolf. Your first objective is which of the three

displaying your current status or items and present location. Only two colours are used for the privileges in the Amstrad version of (you) but the sequel The First Battle is boasting 16-colour graphical displays. To the right of these windows is a scroll displaying various items.



locations, looking graphics and various puzzles - a vibrant adventure

possible ending also to use - from this point I get together.

The screen layout and controls of the game are what make Legend of the Sword worth so well. Top of the page are the main status commands: Options, Control, Actions, Map and Location. Below this are two picture frames

available and an address map which looks like the scroll as you move a hand. If you press can be arranged for full screen use if you a eye (it is not what a scroll) below the scroll are the location icons (A-Z) and a scroll depicting the strength of the party. The bottom of the screen is for the

with their adequate text description and our typed input.

The greatest part of the game can be completed using the mouse to click on selected instructions and items, but for those of us who like to use our fingers inside the game may be played using text input only.

The atmosphere created by the thoughtful descriptions is dense and at times mooring - and the graphics add to a feeling from place to place is not acknowledged merely by an OK, but by real phrases such as 'Dante takes the lead as you judiciously follow the slippery steps to the small door at the top.'

## A HELPING HAND?

Interaction is a delight most people - there are completely obscure - are awarded with a satisfactory copy of the sort of another. Every action you undertake has at least two forms of descriptive text to inform of the results.

Legend of the Sword is most enjoyable to play, there are many locations - all with a graphical representation - and plenty to do. I spent a very happy time just wandering around the kingdom of Aar not achieving anything in particular, just enjoying the scenery and particularly enjoying the. I was in fact quite privileged because I wasn't from our world.

negative. GNADE maintained every sentence demanded a go—I could not refuse. Unfortunately, it is used by Sir John Legend of The Laurel non-essence through, only GNADE has distinguished back to the end screen where I shall face greater go. I just hope the intelligent character that

COOPER doesn't want to play—his's own.

**ATMOSPHERE 80%  
INTERACTION 90%  
OVERALL 81%**

## INVESTIGATIONS

### Graphical 128K

Spectrum 128K Cassette: £13.95

It is nice to see a new company entering the adventure market. Let's face it, there are few enough releases about at present. Investigations has been written by Paul Tomkins and Robert Redburn of Graphical 128 using GNADE's PAFW. It includes over 100 locations, 88 objects and a 400-word vocabulary—all the ingredients of a promising adventure... have they got the mix right?

The game takes place in and around Bourne Manor where it emerges that Lord Anthony Fisher has been murdered one year on the case. You have only 14 hours to solve the mystery, read letters, your department notes you go to something else. Luckily you have the help of another wise detective. This team also follows you around and gives advice when the need arises.

Graphical claim the game is very user friendly, it is. Each as you can move on to another screen if you get stuck at any point. It also requires to have at least five mouse inputs and offers lengthy (GNADE) descriptions

program an adventure that relies on the player undertaking certain tasks at particular times—especially using a witty touch here—because of the number of events. I confess scores on games of this ilk. I regard most of my time in investigations hanging around using the WAIT command. One strange happening occurred whilst in the cook's room. One is supposed to enter her wardrobe and take there a pinkie comes into the room. When a key object her pillow and dress. I managed to identify and use the wardrobe while she was still in the room, she didn't notice and I believe she has a very large nose with lots of places to hide or are a deaf and

informant if you ask the right person the right question at the right time or are carrying the correct item. However, the time limit is a slight to give some sort of indication of when is expected of you and most on the right track. Investigations opens up into a fairly approach game with the PAFWAVELOAD system adding to playability. Unfortunately it is limited with some solutions requiring more or chance than

detective work. Hopefully Graphical's next product Murder On The Moorland will be a little better.

**ATMOSPHERE 50%  
INTERACTION 50%  
OVERALL 54%**

## DR JEKYL AND MR HYDE

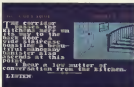
### The Essential Myth

Spectrum 48K: £7.95

Mark Davies, Lee Hodgson and Andrew Dean together form The Essential Myth software company. Their previous exploits include *Book Of The Dead* and *The Gaspac*—the latter being a compression and compression utility coupled with a font design facility for Incentive's Graphic Adventure Creator.

*Dr Jekyll And Mr Hyde*—A Gothic nightmare a rehash of Paul Price's style—author of *Alphidracula*, *Frankenstein* and *Skeleton*. This is no bad thing as

ghosts are the three main ingredients and they can be found with a little logical thought and character interaction. Unfortunately due to the game's



A change is as good as a rest, let's hope Jekyll doesn't get promoted for the change.

the main is either over-ambitious or just does his infamous work for The Essential Myth.

Written using GNADE's PAFW, this adventure possibly tries too hard to create an atmosphere. Release prices from your throat until the tongue to long for a little command. However, I'm always one for a good read as well as a good game, but does *Dr Jekyll* provide the latter?

Amongst three parts—all based on the story of the same character—the first one (Dr Jekyll) concerns the good Doctor and his quest to make and drink the potion which transforms him into the Central Mr Hyde. Well, about and

very logical time element, one of the biggest errors and you may find progress impossible.

### HYDE AND SHREK

Part two (Duality) can only be entered for use of a password, guard from the GNADE screen of part one. Slightly tougher than *Dr Jekyll* but with the same situation to deal it is more enjoyable to play especially on the real time drive to a more manageable pace.

I found a bug! The letter



The leading screen hints about the playing the game and needs clever investigation.

to getting some me. Clashes to become adventures—especially those with a time limit—I loaded the game.

### DEFECTIVE DETECTIVE

I imagine it to be very difficult to

bingo. Either way it allowed a lack of attention to detail.

The graphics are nice and clear but add nothing to the game, and the last observations are often wrong that the GNADE message is stated permanently on the screen.

Character interaction is fairly basic, with SAY TO QUESTION and INFORM COLOURS only revealing

accompanying the game stated that all bugs should be fixed and before the game went on general release. However, I want to caution this one - just in case the publishers have not considered it. One of the many useful commands is LAST, which takes you back to your preceding location and after traveling to Gaunt street in a cab and subsequently returning, some 2,000 of the battery life is used. I took note of this and when I proceeded to take me to Gaunt Lane, it as yet undetected.

interest, where I found an article agent. Obviously, I could not interact much, but never did why I was there, but the presence of such an agent is wrong.

The third part (Eubolusian) purports to be the toughest of the three. Again entered through a password, it probably is at least the same standard as the other parts. Unfortunately, I was not supplied with the password and therefore prevented the finishing part, i.e. I didn't play it.

Overall, I find it has a very professional feel about it

including plenty of useful commands to aid the struggling adventurer. **REMARKS: LOGIC ROAD, COPPS LAST 10/10; POND WANT - most of which may be abbreviated. Character interaction is also extensive with comments such as 'Are you about to get the caddy and fly to Footman.' 'How are you?' Sentences may be string together via comma or full stop and pressure may be used. The together with the interaction to pool and atmosphere created by the over-the-shoulder mode for a very worthwhile game.**

Soon to be released on all major 8-bit formats plus the Amiga ST. To play, visit Mr. Hertz should do well for the summer try!

The game is only available mail order at present, the address is: The Executive Dept., of Clarnish Street, Westbury, Wilt. GL3 9AL.

**ATMOSPHERE 80%  
INTERACTION 70%  
OVERALL 82%**

## SKELVULLYN TWINE

Eighth Day Software

Spectrum 488 £5.50

**E**ighth Day Software, makers of such gems as *Queen Tulla* (recently revamped, renamed and rereleased as *Federator*), *Parasitoid* for *Stratosphere* Home to add to their list of successes with the strangely named *Skelvullyn Twine*.

Described as a suite of four programs for all Spectrums in 488 mode, *Skelvullyn Twine* offers particularly money. Comprising an introductory database with graphics plus three fantasy adventure programs, the whole package was designed as an interactive novel. The introduction presents an outline of the game-world and details the events including those depicted in the

adventures, together with full instructions on how to play the three parts of the game (before preparation for the quest involving speed of the computerisation and finally the meeting with Maphor).

The first part opens with you in the village square of a noble vendor's shop. The first problem arose to get the scene not difficult once you've found the 'pigg bank'

The most logical puzzle in part one concerns a search in the hallway and a sleeping lightning bolt. There was insufficient information given to solve the problem and I may have players stumped for some time.

### TWINE TIME

Part two involves traveling through the strange landscape in search of Tolon. This contains some *Jylogys*, *Saw Bees*, and *Phorags* all of which have to be hunted out using the extensive character command and used to your advantage.

Part three - the actual - is an escape from dangerous *Wolung* under *Isalorum* rescuing *Tolon*, walking through fire and eventually right at the end beginning another quest.

The only drawback, with *Skelvullyn Twine* is the fact that it is written with the now slightly

dated *Quik* character. *Plan* and *Hiding* text that the only real weaknesses are those of input plus some system commands which include various commands as *PAID* recognised.

Playing is enjoyable and most instructions have been anticipated by the authors. A good atmosphere is created by both the location and event descriptions and although some of the interactions are a little strange they are well justified in the game world. The very little *GOODBYE* - the instructions of the code lead to create *Skelvullyn Twine* the game is interesting and very pleasurable and includes the all important incentive to finish the quest.

**ATMOSPHERE 71%  
INTERACTION 80%  
OVERALL 69%**

## RESULTS OF TQM005 & TQM006 COMPETITIONS

We apologise for omitting the results of *News*, *How Many Are...*

**WIN AN AMIGA 50**  
The winner was **JO COBB**. The winner is *Paul MacFarland*, Bucks. 017 119.

**THREE BYGONES**  
The winners of the *Three Bygones* competition were: **DAVID HAYES**, Bucks. 017 119. The winners of the *Three Bygones* competition were: **DAVID HAYES**, Bucks. 017 119. The winners of the *Three Bygones* competition were: **DAVID HAYES**, Bucks. 017 119.

**FINLEY'S COMPETITION**  
The winners of the *Finley's* competition were: **DAVID HAYES**, Bucks. 017 119.

**WIN AN AMIGA 50**  
The winner was **JO COBB**. The winner is *Paul MacFarland*, Bucks. 017 119.

**BYGONES COMPETITION**  
The winners of the *Bygones* competition were: **DAVID HAYES**, Bucks. 017 119.

**CAPTAIN SLOOT COMPETITION**  
The winners of the *Captain Slood* competition were: **DAVID HAYES**, Bucks. 017 119.

## ... AND NOW TQM006 ...

**WIN AN AMIGA 50**  
The winner was **JO COBB**. The winner is *Paul MacFarland*, Bucks. 017 119.

**BYGONES COMPETITION**  
The winners of the *Bygones* competition were: **DAVID HAYES**, Bucks. 017 119.

**CAPTAIN SLOOT COMPETITION**  
The winners of the *Captain Slood* competition were: **DAVID HAYES**, Bucks. 017 119.

**FINLEY'S COMPETITION**  
The winners of the *Finley's* competition were: **DAVID HAYES**, Bucks. 017 119.

Words and a copy of the game - **JO COBB**. The winner is *Paul MacFarland*, Bucks. 017 119.

**AMIGA COMPETITION**  
The winners of the *Amiga* competition were: **DAVID HAYES**, Bucks. 017 119.

**TEAM GAME COMPANIONS**  
The winners of the *Team Game Companions* competition were: **DAVID HAYES**, Bucks. 017 119.





# NEVER MIND THE BALLS LISTEN TO THE SOUNDS

Play spot the ball with **ADDICTIVE**, win a Mid HiFi system and become a real **FOOTBALL MANAGER TWO!**

At the beginning there was light and shortly after that came **Football Manager** - one of the most popular (and longest-lived) games in the history of software. This is now joined by the sequel **Football Manager 2** from **Addictive** written by the original author, **Mark Tomes**. **Football Manager 2** incorporates many new and advanced features over its predecessor as you use managerial skills to select and control your way to the top of the football league. Starting right at the bottom of the league, train and coach players as they go positions from other teams. It all adds up to a superb strategy game with the same addictive appeal as before.

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#### OVER 'ERE JOHN, ON THE HEAD

but preferably in the post box. Once you have discovered all the words listed also ringed them in the **Spot The Ball** newspapers, fill in the coupon, cut it out (or send a photocopy) and stick it into an envelope addressed to: **SPOT THE BALL MANAGER TWO, THE GAMERS MAGAZINE, PO Box 118, London W9 1JH**. Please include a 30p stamp here by the post July 21 and any players who don't follow the rules as detailed in the mailshed will be shown the red card and sent for an early show.

**SPOT THAT BALL!**  
And for other words...  
**FOOTBALL**

<b>BALL</b>	<b>MAN</b>
<b>MANAGER</b>	<b>REFEREE</b>
<b>TOUR</b>	<b>TWO</b>
<b>TOSHIBA</b>	<b>ADDICTIVE</b>
<b>GOAL</b>	<b>SOCCER</b>

H	I	M	A	R	D	E	O	S	O	L
L	L	A	E	P	T	W	O	T	N	
L	O	S	L	G	O	A	T	A	N	K
L	O	G	O	A	B	I	H	S	O	T
B	F	A	P	N	B	O	I	V	E	K
I	L	T	O	A	O	T	W	P	L	O
C	I	D	I	M	I	D	O	L	O	V
T	R	E	C	G	O	S	M	O	T	I
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COMPUTER & ELECTRONIC ENTERTAINMENT

## LEAD REVIEW

74 • DARK SIDE



We've gone over the edge and taken a trip into the Dark Side - it's the summer's hottest arcade-style adventure which takes you deeper into the world of Incentive's Proscopio reality already experienced in last year's Driller.

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### 50 • GAUNTLET II

The sequel to the original smash hit is out the Atari ST this month. Complete with all the features of the arcade original, Gauntlet II has everyone stuck to the screen.

### 44 • INTERCEPTOR

Join the ultra-high club and soar around the heavens of San Francisco Bay in Electronic Arts's dazzling, blood-bell combat simulator, with enough arcade action to keep you playing until the day is done.



### 36 • LEGEND OF THE SWORD

Midco Software's graphical adventure got new from Rainbow combines atmospheric prose, easy-to-use functions, great graphics, a scorching man... are we seeing the perfect adventure? Very nearly says Rob Miles.

### 61 • THE GREAT GIANA SISTERS

The distributable double-act gets the same heavy platform action, and could be viewed as a couple of hours' familiar to console players. It's near from Games company Rainbow Arts courtesy of GIG!

### NEXT MONTH . . .

. . . we'll have load games to play with Blood Brothers, Mickey Mouse, Last Ninja 3, Ring Wars, 3D Stone Crazy, Dream Weaver, Peary Tale, more Beavis and Butt-head, and we're hoping for some brand-new Nintendo games.

# SKIES THE LIMIT

## INTERCEPTOR

Electronic Arts

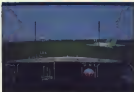
The McDonnell Douglas/Northrop F/A-18 Hornet and the General Dynamics F-16 are two of the most advanced multirole aircraft in the United States flight armory — and they haven't been ignored when it comes to flight simulations. **SUBLOGIC** already covered both aircraft in Jet, **MITSUBISHI** in Falcon and others have flown them too. Now it's the turn of Electronic Arts to take to the skies. Interceptor was designed and coded in America by **Bob Dinwiddie**.

The intercepter of the title is for simulation the F-18 Hornet, though an F-16 is also an identity for certain missions and practice flights.

Options at the start allow for demonstration flights — the computer controlled plane takes the player through a quick flight in the aircraft practice flights — in which the player can improve on his general flying and combat

as demanding as fight and combat. But the bases on power-up to full throttle and look in the afterburners to take off. Once airborne practice combat manoeuvres and get used to the controls of what is a very agile aircraft.

There is an enemy HUD in the aim and weapons on-top to enable it while beginners feel best leave well alone. Once proficient in



Fighting is an essential part of becoming a professional pilot

interceptor is committing suicide if you manage to get the jet down in one piece, your status is saved to disk and the next mission can be attempted to start the best of the further missions.

## A PRESIDENTIAL SNEAK

The first mission is primarily reconnaissance. An unidentified aircraft is heading for the Enterprise and an F-16 is required to intercept and identify the potentially hostile intruder. The rules of engagement are do not fire until you are clearly within a 1000 feet radius. The mission doesn't take much effort to complete and is more a test of pilot flight endurance skills.

Then return to base. Those wishing to eliminate the aircraft can do so but the primary task is just to identify it. A good mission to serve as an introduction to the game.

Mission two is a defensive task in which the President's personal airliner Air Force One is coming in to land at San Francisco Airport. Two friendly aircraft are in the vicinity and beginning an approach on the airliner. Despite the fact that these enemies are likely to start firing, the mission is engage the enemy and prevent them including down the airliner. However, if you're feeling decidedly you too can shoot down the President's plane. The plane of course belonging from the ground window as a gloriously inimitable, it is real effort. The mission doesn't take much effort to complete and is more a test of pilot flight endurance skills.



Manoeuvres executed

manoeuvre skills and the resource themselves.

Before you are allowed to proceed any mission a qualification flight is required to prove your basic abilities from the deck of the aircraft carrier Enterprise. Your task is to take off, gain experience of flight and then land. For the flight the F-18 Hornet has been made available. Like SUBLOGIC a jet taking off is not

flying you only have to land to qualify for further missions. Landings are performed at 10000 feet above the runway, and gear down the F-18 is a forgiving machine and hard landings are possible. Such as you sit down and the throttle is you may fall off the edge of the deck — highly embarrassing.

You can attempt landings from the control tower view, but it's



## PREJUDICED

Permanently, two F-16s take off from a coastal airbase and head for the desert. Which is it: your last (or long-suffering) F-16 or F-16? In going from back and if they believe it their intention they are in to be stopped with advanced missiles. It has a high-top-boost ECM Electronic Counter-Measures system so don't rely too much on missiles to bring your aircraft down. To add to the missile's baghouse, two MiGs are scanning the defectors that to have any preventative means.

Full use of close-range and close-range combat skills is required to get the self-destroyed one of the fuel guzzling afterburner if you is to succeed.

Master the art of the fighter as the F-16 pilot is required to locate a pilot downed in the sea strip rescue pods (and you find off attacks from MiG-16). Rescuing the pilot is the primary objective as you can only spend a limited time in the water. The mission tests your ability to fly in and stop in the search and rescue role as well as skill in aerial support-attack job.

## CRUISING ALOFT

Meaning that tests your skill in being a smart coast to a target as quickly as possible avoiding the consuming engagements with MiG-16 as you attempt to destroy a cruise missile (and/or a cruise missile). The results only less time to make it reach its target, or time to of the mission. The MiG-16s are around to lead you away from the missile as a means to avoid that and to lead you away from the missile as a means to avoid that and to lead you away from the missile as a means to avoid that.



Speeding away from the enemy carrier it enters the air after landing shortly after.

The final mission is to take out a submarine carrier which has been launched MiG-16s since the source of all your troubles in previous missions. The introduction manual requests you approach the carrier at under 100 feet to use its radar detector and subsequent interception by little in your own tactics, and use to engage the enemy aircraft with guns first before using missiles on the enemy carrier. The carrier takes a lot of punishment so refueling and repairing is essential.

If the introduction guides it a look into the aircraft carrier or surface warfare to continue with the mission. Statistics on aircraft flight are recorded on disk for each mission, such as the amount of ammunition used, number of missiles, missions started and missions completed. Once completed a mission can be repeated at a higher skill level, the scenario changes (except the statistics of the mission remain the same), and the enemy aircraft are superior combatants.

## SECOND-TO-NONE

Future on-board systems include short range and ECM as well as the more familiar offensive weapons: namely Sidewinder and Sparrow missiles and a cannon for close range use of missiles near targets. The enemy are limited armed with the latest weaponry and use them just as effectively as you do.

If you become the main in-flight introduction to provide a good close view, the cockpit has a slightly better view as well as up, down, side view and front cockpit view. A brilliant side is the ability for the pilot to turn his head round in the cockpit to

visually track aircraft and objects in real space. Although this has been done before in flight simulators, the realism of the view of the cockpit is still excellent. Magnification is available along with a map of the area. The subtle views of the plane are nothing short of excellent and the graphics are second-to-none in detail and animation. The plane moves smoothly, speed is real and a sensitive test and you really do have control of your fingertips.

Interceptor combines the best of flight simulators with the best of the flight simulators. The flight combat scenario is real. The sound graphics move very quickly indeed, though not as fast as outboard's jet, but they are superior in detail definition and

Minor complaint: In-flight view



look real in comparison with Jet's simple graphics. When it comes to realism, ease of control and state-of-the-art graphics and audio presentation, Interceptor is the ace.

## ANGRA DIVERSION 224 85

Sound is excellent, the engine changing tone as it moves to the aircraft's speed is well done and the afterburner, through an external view are impressive (especially with the volume up full). Given the PS, however, the most impressive have been limited up a little. If you have 1 Mbyte memory, there are extra sound PS, including the tone and sound whining just when you need, but they are minor extras which aren't really use the extra 500 Kbytes. The missions are not a lot, but they are all highly enjoyable and packed with action, and challenge (especially in terms of flying skills). It's a shame there's only the San Francisco area to fly around.

OVERALL 83%

## OTHER FORMATS

Electronic Arts say that no other versions of Interceptor are planned. Apart from the lack of a market for an ST version in America (where the program was written), there appears to be no reason why ultimately it shouldn't come out on ST or PC.

"When it comes to realism, ease of control and state-of-the-art presentation, Interceptor is ace."

# RUNNING FOR GOLD

## GOLDRUNNER II

Atari 2600

The original Goldrunner was by Steve Bak (author of Acute Kid's) and the more recent Return To Genesis Goldrunner II concerns the manufacturing of the war against space pirates in a fast, vertically scrolling shoot-'em-up by Alex Herbert and John Deaver, with music by ubiquitous David Whittaker (Rob Hubbard created the prequel's score) and the voice of 'Vigil' Fine rings out courtesy of ST Regaly.

A few years ago, you could Goldrunner first look and destroyed the space pirates of the Time. Play within 1000 which time Earth refugees have been in peril and advanced in technology sufficiently to enable them to construct defences. As fast as computers and totally feature the video proved highly effective against the pirates—well, they were obliterated in a matter of time. Here are told players on 10 performing in deep space, heavily guarded by pirates. The only chance for the human race might be if a lone pilot can get through to the port and rescue the robots.

As in Goldrunner, you also must speedily cut the vertically scrolling defences, dodging incoming beams and bullets. There are ten levels, though the original had five and what Robert level around issue in. The resistance needs your shooting strategies on the spot of another successful completed level.

It's important that with shooting more releases a robot out also starts a recovery craft which joins the robot up. Destroy the craft and you can collect the robot—speed is essential as it disappears within seconds. Up to five robots can be present at any one time. To rescue more, you have to drop robots into separate containers from where they are returned to the safety of the living world.

### FASTER, BUT...

The defence systems destroy ships and fighters cannot simply destroy your ship, but their shots instantly destroy you in a collision—which does destroy the craft. Machines just shoot down your lasers, which really too long on each platform brings in a accelerating ramping enemy fighters. Sound. Gunfire occasionally by down the screen. Collecting and using them.

destroys everything on the screen, except for the more powerful enemy ships. One of the robots are collected in destroyed a fairly extensive course like the one and coming with a base prior to the next platform.

Goldrunner II automatically faster than its predecessor (which was fast indeed), and it's consistently more colourful and varied. But

improvement, though I may be prejudiced, I often prefer the more basic formula is simpler and so it's the same throughout all 10 levels. The repetitive gameplay and only average challenge soon tell. There are three price options for the ST and even with its quality presentation Goldrunner II just doesn't have the holding power of such games as Break



The only way the mystic smile looks on as your ship leaves its home 3-D CD-ROM—ST version.

### ATARI ST Double CD-ROM

Microsoft are also offering two data disks of CD-ROM each, containing further platforms with different scrolling backgrounds. These are mainly graphical reworkings of the existing platforms and offer nothing new in play material but they may well appeal for those who want to get the robot out of the game.

OVERALL 65%

### OTHER FORMATS

Look out for an Amiga version in the very near future—coming price in Atari ST.

"... faster than its predecessor, but repetitive gameplay and only average challenge soon tell."



### VERSION UPDATE

## REVENGE II

Atari 2600  
Atari ST, Double CD ROM

Triller the third of Jeff Miller's Gemini series and was originally released by MAZ for the Commodore 64 where it earned a USAP Silver Medal. The game is set in the 100 million years as Metablasts—originally developed by humans to fight an interstellar war. After several ultimately successful clashes with the Zynexan enemy, the Metablasts went into hibernation for 500 million and the Zynexan threat once more loomed over the galaxy.

Revenge II begins by presenting the latest Select Grid with 100 randomly scrolling events ultimately available to the player. At the start of the game, however you can only select the first event. The Metablast's weapons are laser bullets and bombs the latter being released when the Metablast loses off. At first the control system is a little awkward but practice solves this. A more serious flaw is the presentation



No need to get the jump on you fight the off beat enemy in the game's already varied.

which is uniformly mediocre. Miller's psychobabble Plot War plot's details involving machines and vicious Attack disks of stars vary fast and 3-D Screen are similarly basic. Nevertheless the overall playability of the combat

remains unaffected if the final level is completed successfully the player earns credits which can be used to buy extra weapons such as shields (anti-bullets) and even an extra booster. These last only for the next wave so there is a substantial strategy element in mapping events so that you have the right response for hard waves and reserve easy waves for when credit is low. The strategy element together with its specific carefully plan progress across the grid, provides an intensive combat with moments of gratifying gameplay, but shallow 3D shoot-'em-up.

ATARI ST: OVERALL 65%

# LEGO WARRIORS

## CYBERKNIGHTS

ON

**R**obert T Smith, programmer of *Cyberknights*, is better known as the author of bestselling wargames such as *Armies*, *Desert Wars* and *Warrior* (all published by CDS). Bob decided to "test the waters" of his programming capabilities by writing this arcade game. But has he captured the magic of his previous products in the futuristic combat game with the inevitable strategy overtones?

*Cyberknights* are robotic warriors of the future and/or operators fighting to the death in Delta arena. First one player fights ten messages more powerful computer opponents of two players fight it out against each other.

The game is in two parts: a program through which *Cyberknights* is built up and equipment upgraded and the actual game where constructed *Cyberknights* are battled in the

### WORKSHOP

The design program is an on-line menu workshop equipment can be laid out on the player's *Cyberknights*. The basic components are power source, a body to connect up all the equipment and provide armour (optional) and a head or vision receptor. Items can be positioned.

Without doubt the robot which is going anywhere has to carry its own equipment with a well-placed source also. *Cyberknights* are in two parts: a body to connect up all the equipment and provide armour (optional) and a head or vision receptor. Items can be positioned. Without doubt the robot which is going anywhere has to carry its own equipment with a well-placed source also. *Cyberknights* are in two parts: a body to connect up all the equipment and provide armour (optional) and a head or vision receptor. Items can be positioned. Without doubt the robot which is going anywhere has to carry its own equipment with a well-placed source also. *Cyberknights* are in two parts: a body to connect up all the equipment and provide armour (optional) and a head or vision receptor. Items can be positioned.

The body falls into two categories: *blades* and *mech* build. *Blades* blades are lightweight provide protection against acid and electrical attacks but prove useless against poison. *Mech* bodies are the double heavy and fitted in space for equipment storage but are good protection against poison.

Parts can be purchased and

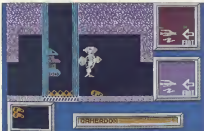
attached to provide mounting for other weapons and some to extra armour. Among them are a *Flamethrower* pack and a *Jetpack* the latter best used with a lighter robot to keep fuel consumption down.

and laser-aiming rifle. Stays of money are conveniently left on the floor. The enemy robot either the player or one of the less computer opponents, tracks the arena looking for its opposite number. Destroying enemy robots is rewarded with some cash but you need to survive after robot attacks before any money can be spent on improving your *Cyberknights*.

Walking at the bottom of the arena is a goal laser, allowing the player to fire up machinery, the opponent's armour begins to get into a firing position. Items can also be laid out, enemy movement is controlled, the robot head and protective armour can be lost, but it's game over if the body is destroyed. An alternative method of winning is to stop a ball found within two rooms in the arena, once rolling the opponent must locate it and find it in response.

to lose the game. If two players are in action each has their own separate view of the arena and the immediate area.

The designer is easy to get through the game, although some are a little confusing in appearance. The display is clear and there's a real sense of satisfaction in seeing the robot building up and turning into a fighting machine. The program then falls flat on its face with what is a very simple (below average) customer control game using apparently simple graphics, very weak sound and mediocre use of colour. In control most weapons are little different to opponent and effect make quite hours designing and experimenting pointless. *Cyberknights* may be a reasonably complex program but much depth and potential has been lost in the poor graphics.



It is a slightly boring customer-control game. It shows the game in play at a point where

Once the robot steps is finished, only weapons remain and how many depend on cost, weight, power requirements and the number of times mountings available. Once a weapon has been chosen and a number purchased (if necessary), a decision has to be chosen for the weapon to take before final installation.

Each component has a fixed space in which the various types of equipment can be added. On each level, cost is the determining factor when it comes to equipping the robot but as more money is made larger capacity health bottles and packs can be bought, although the level of power drain may as a result.

### THE GAME

The arena is covered a numerous *Sherdors* complete of varieties

### SPECIFICS: Cassette: £7.95, Double: £14.95

When design and experimentation is complete, finished *Cyberknights* are saved to tape and the combat program loaded to RAM. And the combat program loaded to RAM. And the combat program loaded to RAM. And the combat program loaded to RAM. And the combat program loaded to RAM.

OVERALL: 44%

### OTHER VERSIONS

No other game formats are expected.

"A brilliant idea which falls flat on its face in its final execution."



THE  
PEPSI  
CHALLENGE  
COMES  
TO  
EARLS COURT

14-18 SEP  
EARLS COURT

# YOUR SEARCH FOR THE ULTIMATE

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# A-Z OF SPACE

## SUNDOG

Microsoft

**A**fter enjoying critical and popular success with *FTL: Games of Odds and Dauntless Master*, Microsoft now reaches into the past for the American company's back catalogue to re-release *SunDog*. It first appeared in the UK a couple of years ago at the £40 mark. Microsoft now makes it available at a verifiably budget price for the ST

designed to spending his life working for a petstore in the pleasant Zed's fortress. Although when an asteroid lands there being born a SunDog fighter in the wilderness. On collecting the fighter Zed seems to be unable but contracted to build a new planet for the Society of the Free Man. For Zed to fulfil this contract he must first locate the colony of Banette first purchase and then in of the required materials, then race down all the progressively fiercer galaxies and deliver them to the colony.

*SunDog* begins by showing an overhead view of Zed standing in the forward section of the SunDog. To operate the SunDog Banette uses a joystick to move positions in the ship where screens can be accessed. Pressing the left button calls up a character status window which shows Zed's of Zed's health. The window also lists a computer's work and a variety of field positions. The latter show Zed to vary objects or by dropping to stand onto the correct path, and use or jump, ramp or shoot or land. If Zed wants to be armed for planetary assaults he can walk to the ship's Locker and transfer a gun into his hand. More extensive maps are held in the Pod Locker where two large blisks and re-objects can be loaded.

## PIRATES AHoy!

The SunDog has an engineering

panel. Many Drive, Sub-C Engines, Guns, Shields, Tactical and Phrase Book. Day is divided into four time segments of five epochs with status indicators to show faults. The SunDog already has some damage which can be repaired by purchasing replacement parts or temporarily fixed with shorts. Damaged or fixed parts obviously impact performance and consume more fuel. Once the Damage Repair module is used economy is sacrificed, power and 50 Ceres fuel efficiency can be restored.

For travel Zed stands in the

forward for the planet's gravity to capture and trade for goods to sell your research, and eventually defeat the alien race.



pod's position on the navigation screen. Once the ship has lifted off - a speed priority effect - it must be guided via the Star System map to a Star Point where after the engine have changed up, the rest system can be entered using the Star Index. Following another probe was effect the SunDog appears in the selected system and the Star System map is again used to select the ship's destination, and show its true progress to the planet - during which time prices may attack.

Under attack the Tactical Screen is accessed and shows threat. But Zed's battle zone glows threaten and there's a chance to escape by activating some cargo. Refusal to surrender brings on the escape sequence - a view screen showing a starfield against which stars rise. The SunDog is manoeuvred to bring the prize into the cross sights. Multiple stars get small. Zed's fuel is used and the lowest remaining energy remains that of standard Star Fuel gunner.

On a planet Zed can explore

either on foot, in which case he risks being trapped on the cargo pod while in other case the best overhead graphics on the same. Zed is guided by planetary cross sight where you want him to go. When the world into a building or another screen he enters the planet in a car. For instance Zed can sit down with someone and be information or buy or sell something. Maps separate trading at home at the warehouses and as in time buying goods low and selling high is crucial to keeping good also trading.

It is a pity that the underlying adventure of strategic trading is too restrictive to sustain interest, especially in the article section is also as primitive.

## STAR ST

Debutis £14.95

The limited nature of planetary graphics and sound are partially compensated for by occasionally better than most, although play sensitivity test. With a game of such length it is odd that it does not have the level of any time, and a library and up to hold as many saved games as you wish.

Overall 60%

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## VERSION UPDATE

## CAPTAIN BLOOD

Intelligence

## Amstrad, Debutis £14.95

Microsoft's special of *Captain Blood* (Microsoft) (AMSD) Amstrad ST (70%) are controlled on the Amstrad. While responsible for leading Blood's few games and including them to release the Captain's new. While including them depends on landing via a word sequence and then communicating with the planet's alien with an non-ethers system.

The ship controls that is actually an effective as on the ST, in which the whole game is a great achievement.



The new Amstrad version is surprisingly close to the ST one. The graphics are remarkably less detailed than on the ST but available, as in the old game, especially. Jane-Michael Jans was born but the overall

atmosphere is portrayed superbly. Flying close to the planet is, surprisingly, easier than the ST but still quite intricate and the story is less than if the original it was a little over ST owners might enjoy other a clean or to point.

Given that *Captain Blood* is above all an adventure - that's a very pretty one on both ST and Amstrad - there's very little reference in playability making this a very comfortable alternative instead. Supporting perhaps a special version in movement for both the Amstrad and in comparison to the Commodore 64 with more products. Amiga and PC conversions planned as well.

AMSTRAD GPC: OVERALL 70%

# LOONY ESCAPADES

## EARTH LIGHT

Reviewed

**P**ete Cooke, author of *Earth Light* needs little introduction. *Tax Cab*, *Academy* and *Moronoid One* have all been big hits which have pushed the Spectrum to new heights. Having moved from *CRL* to *Ferret* via the now defunct *Nexus*, Cooke shows no sign of having lost his innovative approach to the Spectrum.

A sequel to the futuristic space *Fuel* was an routine mission collecting intergalactic garbage for Zumbin Incorporated, when an intergalactic blue/green planet caught his attention. Despite the primitive nature of the planet's technology the fuel's Commander felt it was suitable for doing the futuristic Federation of Lateral-Reverse Revolution as the fuel approached the planet the suddenly came under attack from a strange force based on the planet's surface. One by one the fuel's ships were dragged down and crushed on the harsh lunar landscape. Some planets, it seems, are so inhospitable they feel have to attack of hospitality.

Yet remarkably originality and video average *ACORN* pushed the name was *Steel* and before he could be so mercilessly

murdered in the seat of his controls he managed to steal a alien ship. To escape from the moon he must steal it at the force field generators. These low-fringed robots are stationed over five levels each with eight zones to be played in any order to complete the level.

It's a start of a chance to escape there's an opportunity to increase your payload of fuel shield power and missiles - increasing one automatically decreases the others. This can be very important because in some areas there's a lot of boxes and fire robots, making fuel or missiles in others useless and therefore are vital. There's no way of telling your is starting to work when it is, but there can be alerted at any time being only the point score for that zone and not the

game as a whole. The lobby obviously makes credits easier to earn, but the game remains very tough since each zone will must be played to the finish against loss of life - which resets the zone.

## LETHAL ROBOTS

When the mission begins, the ship enters an 8-way path and passing an obstacle it becomes a *Funhouse* before coming under control. After all the levels have been completed the objective is to plan to complete the level - or better that merely receive information on the number of possessed robots remaining in the zone. Unfortunately the tiny nature of looking and requires the second or so it takes to rotate your coin makes the ship easily vulnerable to enemy attack.

Each level's landscape dominated by the earth rotating above circles in operation 3-D to a 300-100 degree horizon. Four horizontal guidelines usually just of zones have their precise height points of reference so the 300-100 like ship floats into the distance shrinking as it goes so. The guidelines are carefully useful for judging the position of various real life structures and lately

spooky look floats through the latter can be flown over simply by increasing height.

More active opposition to your quest is provided by various robots. The lumber ones simply move into and out of the landscape like moving gates while silver more intelligent robots guard boxes by roasting around them. The most lethal robots are the floating kamikaze type which have to be shot. Most robots automatically alter height to avoid your ship. Colours cause the ship to rise to the ground and lose shield power, but while spinning the ship you can be hit by other robots - both frustrating and fatal. After the shield is exhausted a life is lost and all boxes collected in the zone are returned to their original positions.

## SPECTRUM 48/ 128 Cassette: £7.95

Surprisingly *Earth Light* is very good, with superb graphics, involving attacking even the obstacles to give the graphics can't quite conceal its slight weaknesses of certain areas. The superb 3-D obstacles, in few areas and collecting boxes isn't superbly accurate action. Nevertheless played as a whole, with over 1000 for any hope of completing the entire game, *Earth Light* is a compelling challenge, if not quite in the *Tax Cab* class. For 128 owners, there's the added bonus of a *Looney Mook* and some good sound FX.

OVERALL 81%

## OTHER PERFORMERS

Pete Cooke's big success stories have all been converted to more popular formats, and are expected to be for the earth, however, there's no news of other formats yet.

Search continues off a piece of money in his attempt to find a life greatly based located on the moon.



"... a compelling challenge, if not quite in the *Tax Cab* class."

# BROTHERS GRIM

## BLOOD BROTHERS

Graphic: Graphics

One of the designers and chief programmers of *Blood Brothers* is Steve Mandel, who previously wrote the well-received *The Final Mirror* released by Gamlin about this time last year. His latest game follows in the footsteps of many that have attempted to add value by joining several game-styles together.

The player *Sylvia* is a peasant girl naturally vulnerable to the attention of intergalactic space events such as the *Spaceport*. During a long summer day when the brothers (male and female) were using their nice *Skywalk Jet* like the *Scorpions* (and *Sylvia* is a bit, male and female) returns home to find it in ruins and their parents dead. After buying their parents the two 18-year-olds have a brief walk to earn experience and get about acquiring their *Blues* for the battle to come. When every last weapon has been exhausted, the other takes her out of it in season of the red *Surrender*.

The *Blood* brothers eventually take the controls down to a moving planet. The game begins with the two brothers standing in the airlands to the first of numerous mines on the planet *Sylvia*. If both are sent into the first mine, one player can use keys to control both and another uses an *apparatus* for *Sylvia*. This is an early recommended *twoplayer* because if one player gives off steam he is *knocked* until the other player goes. (In addition,

players can shoot one another, bouncing them off screen as easily as control with the mine's *stone*. The best strategy is undoubtedly for the brothers to take mines separately — pressing a key switches between the two.

### GROWING SLOWLY

The objective of *Blood Brothers* is to collect all the gems in each mine and *Destroy* any master generators. An additional task is a collection of stones to replace weapons and fuel tanks of jet *Blues* and the *Jet Plane* used to maneuver in the mines. *Blues* creatures attempt to kill the brothers by bouncing them around and about one of them bounces the rapping *water* in a *ball* under low-quality disposal of *oil*. (Since each character has only one life it can be irritating watching her slowly being *destroyed*.) *Crystals* can be *fallen* when the mine has been *looted* (to be taken over the *planet*'s *control*). When all the gems have been taken, from a mine the *Brothers* can fly to the next one.



Steady but unexciting platforming in a mine in the face of becoming 100% *Amstrad* aware.

Standing on concrete platforms at the mine entrance the brothers can proceed to go to different mines or by standing together to the same one. The *Jet Blue* system has you guiding your character through a city of obstacles, only a few of which can be shot away. At the city's end stands the entrance to the next mine. If the one character you are sent back to the last mine appears where you choose between going back into the mine — for *Jet Blue* fuel perhaps — or making another attempt at getting to the next mine.

On both *Amstrad* and *Spectrum* the game is divided into three different modules and once the main program has loaded you can choose which of these three to play in order. *Graphics* doesn't vary much in thought and the general impression is one of *hard* dated game-styles. Loaded together with very limited imagination.

### AMSTRAD CPC Cassette £9.99 Diskette £14.99

The *Amstrad* has a nice tone and some professional graphics, but the *Jet Blue* sequence is a touch sluggish while the mine sections are limited and unexciting. A tough but average game.

OVERALL 58%

### SPECTRUM 48/128 Cassette £7.99 Diskette £12.99

The *Spectrum* has a marginally better *Jet Blue* section, and a rather gentle mine section, but in terms of playability is virtually identical. On the *48K* there are reasonable *split FX*, while the *128K* has a good tone — although the game modules are still individually limited.

OVERALL 58%

### OTHER FORMATS

A Commodore 64 version is due for imminent release, this, £14.95, cassette £9.95.

"... the general impression is one of two dated game-styles bolted together ..."

Deep in the mines of *Sylvia*, searching for the *Blues* (and the *Jet Plane*) nearby. *graphics* *Amstrad* *Spectrum* version.



# RETURN OF JIMBO

## INFILTRATOR II

by Tom

**C**hris Gray is perhaps best known for writing the hugely successful Boulderdash game which led to an entire series of sequels. The original Infiltrator was released in 1986 to some critical success, and two years later the sequel has finally appeared with the original included files.

In the six months since Johnny Junior-Bator Infiltrator, the Most Laxative military installation and almost humorily yet already the eighth best game forgotten, it is almost with relief that Jimbo finds out the Most Laxative has reorganized his forces and once more threatens the ungrateful world.

Unlike the earlier game there are three-dimensional screenshots, all basically comprised of the same three element polygons fixed to the base infestation and flying units. The first section was exceptionally difficult in the original, so it's a relief to find it a little easier in the sequel - and can seem to be bypassed altogether.

The first section is presented from a central point-of-view with plenty of data and warning lights to watch when being towed to the enemy base. Other sections also having programmed the AGF (Automatic Direction Follow) the main danger is other enemies. These can either be found, psychoed or avoided if you see the enemy early enough (you cannot see the Kri-Gard equipped with either an alien or enemy command) if he sees for you so finally you must guess while blindly. Psycho pods cannot be stopped

range gas grenades a mine detector (blue papers) and several items for later missions. With his papers in hand Jimbo can enter the base (divided into five screening and/or the buildings - though if a guard asks for his papers he must quickly obey or risk setting off the alarm).

Results first serve as fuel for a Spy or Spy 3-D view of the room. An on-screen map shows rooms

a little repetitive.

When Jimbo has completed his mission in the enemy base he escapes in the helicopter. Fortunately you can see as many levels as you like on this sector and still complete the game.

### COMMODORE 64/128

Diskette £14.95

Graphics and graphics remain virtually indistinguishable from the original, as including it is a little ironic. Without the immediate hardness of the first version, the underlying game's limitations become much more apparent and make this a dubious release. A cassette version will be available at £9.95 - due to lack of disk-accessing during sections - which happens in Infiltrator I - the sequel should make for a cheaper purchase.

OVERALL 50%

### OTHER FORMATS

Nothing other machine versions are planned.



Ready for take-off in the new, improved Stone 6424 attack chopper

by any ID. During combat cannon gets silent and remains available to the pilot but manoeuvrability is lost. When you arrive at the base you can land and the next section is loaded from disc.

### UNLAXATED

In the ground section the view is from overhead with Jimbo standing just behind. The helicopter the carrier with low short-range sleeping gas (except

Jimbo has explored and which ones might be broken to halt completing the mission. Whipping through these rooms, it can be tempting not to show your ID and just use gas grenades. But when the alarm goes the enemy pounce on you and you enter the room and sometimes there's no time to respond. Maps can be found to turn off the alarm and a change of uniforms escape the guards looking for your ID out the section is still

"... indistinguishable from the original, the game's limitations make this a dubious release."

## VERSION UPDATE

### GUTZ

©1988

SPECTRUM Gamebit, £7.95 Diskette £14.95

**REVIEWED** by Tom. The Commodore 64 is TQM800, the Spectrum version of Gutz is programmed by Jeremy Bentley with graphics by Chris Davies. The inspiration for Gutz came when Special PS a graphics artist Andy Rivers had a medical check-up which resulted in some very pretty pictures of his liver quite being revealed.

Gutz is set in the eternal origins of a space monster which has manifested you where. Cloned to say the least, you decide on an escape and the stuff's mould comes the best place to see for.

The four levels are split into three regions connected by aerial corridors. To get out you need to run through each section of the alien body collecting parts

of a Super Weapon required to defeat the alien's god-of-evil major organs. More powerful weapons can be collected en route to defeat the parasites and game entering the body. A map can be used to work your way round each level and beware pipe-bomb's threats.

The introductory screen of each level is the atmosphere of being within the dark caverns of an alien interior. The walls of the alien insides are unusually attractive, although anti-air-vent targets are graphics more in the style of medical illustrations than of biology alien syndromes. The tone playing throughout is really sound effects played together to form a sort of music.

The eight directional scrolling is



smooth although it's easy to get stuck bumping corners and it's narrow corridors making parasites almost impossible to avoid. The graphics is acceptable but repetitive like it while mainly because each level is the same in style. This together with the

combination of a too-large main character, narrow passages and too bulky food, by previous means it's a difficult game in which still takes a desktop to look.

SPECTRUM 48/128:

OVERALL 70%

# NEW LOW PRICE ST!

## ST PRICE INCREASE

Due to a worldwide shortage of memory chips prices of many computers have gone up. From April 1989, the Atari ST range is also likely to be affected. For details of any price increase, please refer to the weekly Bulletin for Atari and Freeman.



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# JASON AND THE AAARGH!NAUTS

## AAARGH! Mighty Monster

**T**he number of Amiga coin-ops being translated to home computers now seems to rival original releases. *Amargh!* was one of the first three Amiga coin-ops and earned praise as very much the best. Unfortunately the two-player mode has been lost in an otherwise superb conversion.

The island of Oaranda is a quiet spot, peace which seems very much lost in time with Pyramia. Great statues and Wild West folk peacefully coexisting on the shores. Such a gentle people are clearly ill-equipped for the forces of evil. 20-foot-high monsters will walk in vengeance on them for their defiance. If showcasing expansion into the monster's territory.

When the Ogre monster, born in the forest a month, was little more of the other monster, they would play with it. This may

young babies for breakfast. Reaching for the Dragon eggs off to claim the egg for itself. On its way it passes through 12 different areas (each loaded separately from their) most of which contain a variety of traps. The eggs can be collected but before storing them in its treasure cave, the Dragon must first fight the other monster.

### DRAG ON AN OGRE

The Fossil (and its) combat is a fast



The sort-of-giant monster—perhaps a little too easy to reach.

to play after *Dragon* or *Ogre*, although the statistics are virtually identical. Both can lose however after averaging one and restore it by picking up lightning bolts scattered by demolishing buildings. Also contained in the buildings is food to restore health. The state of the is indicated by the sound of the

*Amargh!* title written above a monster's head when you're the monster dies in a spectacularly bloody fashion.

The only defense the Pyramia have is a primitive catapult which they wheel around the city. This can be destroyed with a few well aimed punches but a more persistent threat comes from the island's giant flies and their lethal stings. Or later even the flies are possible communications from lands which are far and far from some swooping out of the distance. If you win all the monster contents, however, these creatures can usually be avoided.



The Lured eggs Ogres can but only ultimately for one shot.

could have been due to its simple features which are the only things really, but otherwise the reason the *Ogre* is able to claim the island is because of the egg with without actual combat along the way is possible.

None of the *Ogre*'s abilities naturally infused the other animal island creature, the *Dragon*. It has been specifically demonstrated again, because of a passing interest in

and trivia sub-game which doesn't affect the monster's health in the overall game. When the egg has been collected the monster can go on to the volcano scene where it hides the golden egg if it is taken the search continues to get another golden egg should a city not have enough than the monster in all but a purchase every building on the screen to succeed the next level.

At the game's start you choose

### AMIGA Diskette: £19.99

Graphically *Amargh!* is excellent, with all 12 areas being finely detailed and making good use of the Amiga's console. Monster animation is fluid and particularly impressive in the big head-to-head combat, all of which is accompanied by superb sound FX and a memorable tune. But unfortunately the game is far too easy once the monster combat has been mastered and without a two-player option, soon becomes repetitive.

OVERALL 80%.

### OTHER FORMATS

Conversion plans for the Commodore 64 (20.99 suggested), Apple II GII and IBM (both 24.99 on disk).

"... animation is flawless, but the game is far too easy..."



# PRISONER CELL BLOCK OUCH

## STIR CRAZY

To star of *Stir Crazy*, Bobo, is famous in France for appearing in his very own cartoon strip. The writing of a game to express Bobo's unique humor has been undertaken by the same team who programmed the offbeat adventure *Sidewalk*.

For almost everyone Bobo has spent the last 12 years (AUGUSTANIAN) in the highest prison in the place and so this screen has to show Bobo. It's unlikely he'll achieve anything other than adding a few more years to his sentence. The excellent introductory screen which shows Bobo dancing in the light of the prison sun might lead the player to the optimistic conclusion... *Stir Crazy* is a collection of six games, played individually or

together - none of which have an end, the intention is to score maximum points. Each game has to last high score leads, saved to disk, as well as an overall high score table. As a means of player interaction.

The first game is Tapper-style as Bobo rushes to feed his prisoners in the canteen. There seems no skill as their ravenous feelings and the amount Bobo has passed tend to be constant, prisoners receive help with the soup container. Game Two has Bobo peeing quads

down pipes and up and (over)topping wings off the wall before Bobo. He has to (dash) over the kitchen and the points are a mystery zone if it's broken back. There are bonus points for finishing a job of prisoners but no time to for self-congratulation as there come ping-pong balls into the table before eventually leaving our amucky inmate.

### GOING TO POT

Bobo's next game involves washing a class of which might seem easy until some sort of quarry holes in prison guards and stops who have just been smoking in the countryside. Bobo can't stop any of their smoking if he runs to the door in time and leaves them laughing by standing in front of them. To win bonus leads he has to stop the flow so that the warden will be pleased when he looks in.

Bobo's task in the mass prison exercise section is to run left and right with a compatible fluster. Suddenly life becomes fun because if they get to bounce on the trampolines several times before they go over the wall, as the more times they bounce the more bonus points.

Mischievous Bobo manages to escape, but to complete his quest for freedom sure along obstacle was. Periodically sports some spawning down the wire forcing Bobo to jump between the three

rails - to avoid being electrocuted if he contacts the green spiders he realises a bonus - something which gas target at the game speeds up.

The final game takes place in the dormitory where Bobo struggles to keep after being interrupted. The other five prisoners are happily snoring, but this score disrupts him so he dashes into an incubator, avoiding the other camp - nudging them into space. Only with considerable delay can Bobo finally return to his bed and earn some points.

### ATARI ST

Disks: 87.00

The graphics are truly one-of-a-kind, sometimes too much so - making it hard to spot when prisoners are attempting to escape. For instance, the accompanying text is suitably offbeat and overall presentation is top. Gameplay is extremely forward, though the inability to finish games makes them individually limited. The best way to play is to... it with friends.

OVERALL 87%

### OTHER FORMATS

Conversion for the PC and Amiga are due for release shortly.



Not an amazing game, but it does deserve a mention for its clever and subtle graphics package - BT review.

### VERSION UPDATE

## MASTERS OF THE UNIVERSE: THE MOVIE

Great Graphics

Atari ST: £75.00

This is the first game to carry the banner of the *Movie* title and the first to appear on the ST format. Journey's ending close to that of the 1980 version. He-Man is seeking to recover the great sword - but in present-day version - which together with others the Cosmic Key and which He-Man to Castle Greyskull (initially some of the items are used by He-Man's force, only by defeating them can they be

retrieved.

The game is divided into five sections linked by an overall plot of a day, instead by discrete battles.

Section one - the escaped - He-Man faces three of Skeletor's extremely detailed minions - one after the other - in a random combat. Spectacularly incorporating some of the features the earlier (as limited) combat moves and the responsiveness is surprisingly for strategy gameplay.



It's not only the work of the screen - a surprising the single, its own video sequence. *Movie* - BT review.

Following victory He-Man to Castle Greyskull where He-Man faces a dragon with his sword light and aims to kill every soldier before they go into hot. (Each call) note the number of soldiers makes it difficult to complete.

The next section takes off from the stone rooftop with He-Man on a flying disk. Included in a final battle with more of Skeletor's minions. (Stage 1) is the final confrontation where the player could travel through to head to balance on a throne. One while simultaneously looking to these Skeletor into the eyes.

When He-Man into town and reasonable but PC contribute to the good presentation. It's appropriate the basic game structure is so good - having around where it's going and the good graphics in the miscellaneous sections fail to disguise poor gameplay. Without any real game redesign Skeletor of the Universe is a conversion that would have been best left alone.

ATARI ST: 87%

# THE WHOLE WORLD IN HIS HANDS

## THE ARMAGEDDON MAN

Marltech

**T**he Armageddon Man was originally released on the 8-bit machines late last year, and now makes a 16-bit debut first on the Amiga. ST and PC versions to follow soon. Authors, **Electronic Pencil Company** previously wrote 8-bit versions of the big hits *Gold* (Marltech) and *The Fourth Protocol* (Century Hutchinson).

The near future is the setting for *The Armageddon Man*, a future in which many of Earth's nations

request from superpowers resources, require decisions concerning agreeing or taking

technological and agricultural plans. Military technology and food resources have to be allocated by succeeding resources to power alliances — which commands are issued through the Out-Trip soon. Here orders of support are sent to countries ordering food and while resource tables can be manipulated on a special LHM board, plans to provide military assistance and ultimately buy the elusive alliance that win. Hardly alliances never endorse peace, but alliances exist, but often gain your trust. They have low regard for your confidence.

confidence at any time. For the win, see your game is not succeed and you'll look in power. Countries often call for a vote if they feel you are not to be taken of leadership.

The 16-bit soon — Radio — is used to interact with messages between countries which may provide warning of future conflicts. All warnings are unknown in the game's plot, as a frequency scan is often needed to locate messages and then they need understanding in radio files are used.

A map and alliance status flags are supplied with the game's help files of the many complex inter-alliance relations. A world table which eliminates the need for per-plot paper.

*The Armageddon Man* tries to strike a balance between extremely complex strategy and revolutionary play and control. At times, there is a lack of credibility, the alliances needed are realistic but the way they operate isn't and in play it's often difficult to determine an alliance's general status over certain issues. At times it seems like there isn't a choice in making the right decision. Countries attack each other with little provocation and others form the most unusual alliances. The Eastern Bloc formed an alliance with America; one particular game in the series, *The Armageddon Man*, underplaying to play.



The various manipulation screens from which you control military resources for use on per-plot's "flexible" units. The cat looks so soft — even — pure for thought — single screen.

have formed powerful alliances and become superpowers, each with the capacity to start nuclear wars.

With 16 superpowers there is no longer time to learn the game. It demonstrates the superpowers form a single power bloc — the LHM (United Nations) features — through which political military and economic actions of each nation will be directly controlled by a single leader, the Supreme Commander the Armageddon Man.

Your secondary objective is to ensure the world had not level down but rise to lethal levels through nuclear explosions.

In the LHM, command cards, a world map shows the global alliances. Two zones are used to issue orders and display data on the state of each alliance. The in-trip can take messages and

neutral stands over the issue in question. Whether the decision is out almost certainly leads a double-edged sword. Often a compromise is all that presents a triple issue.

The flexible tool controls positioning of reconnaissance satellites for spying on potential ally, enemy, neutral and SOI satellites which can be positioned between alliances they to start a nuclear war following an escalation using conventional weapons. SOI satellites aren't entirely effective but positioned correctly they can save millions of lives and keep from the world's nuclear level.

### FLEXING MILITARY MUSCLE

The information can provide data on each alliance's military

A terrorist group is focused within one of the alliances, rendering chaotic in the world of the game. It aims to destroy the LHM and the international terrorists before the alliance. You can counter by sending anti-aircraft squads to suspect countries but failing to find alliances denies you resources as a leader. And it's wise to be right. Because the force alliances can not a vote of

### AMIGA

Diskette: £39.95

Good use of the sound chip, with ambient music playing when a war starts and a thoughtful feature when you've given the vote of confidence. The graphics are a great improvement on 8-bit computers, although some screens are a little irrelevant (such as the out-trip) since the strategy is so straightforward as the 8-bit game. Full RAM, OAD and RAMMAP game patches options are given along with a final Out-trip game option.

OVERALL 84%

### OTHER FORMATS

Also available now for Atari ST, IBM PC and the Amstrad PC16, all disks priced at £39.95

"... It's more luck than skill that's involved in making the right decision."

# LIGHT WARS

## RESCUE MISSION

Light

**R**escue Mission is the third title to use the Light Phaser Gun, like the 3-D Glasses software support for the peripheral has been on the scene since. While the 3-D Glasses haven't been completely successful as a console accessory (see the review of *Beats! Beats! TOMMY*), the Light Phaser uses a much simpler method of operation and, as such, makes for generally better games.

In single-player play again on the legs (at the time you're on the defense, the old means having to slaughter enemy soldiers by the hundreds, it's big offensive by your team, the hit effect soldiers wounded and perform enemy lines. Captain Gumbard has decided that you the smallest rescuer in the army, should provide sniper cover while the medics go in to catch up your wounded comrades.

Three medics go in, one at a time (since at the start advanced of modern military vehicles is a rocky wasteland. They crank the hardest along, stopping at each wounded soldier to patch him up before moving on to the next injured man. The enemy team on the rescue attempt and armed with grenades because missile launchers launch and often respond by and prevent the medic getting through.

Well, this isn't actually that tough, but even enjoyable.

Use by bullets low gas or boomers (lights and sound) the Harcourt You got into a medic with the Light Phaser a bullet if you're not careful, though he only has unconscious until the next loading would be hard to see. Some along the track also have to be destroyed otherwise the Harcourt gets blown off the tracks and the medic, used whenever the next medic continues the journey from the start of the zone.



### MAKE STEMS AND JOHN

The medics have their own good and bad points. The best Mike is



Keeping on the right tracks in order to rescue comrades and save yourself a medal!

Steve is a fast healer of wounds but only and has to rest frequently and John is the best at powder (it falls the last day and it's all his game over).

Harold soldiers leave behind a special item providing protection against a different enemy weapon. Collecting the first will let a double start, leaving the medic if he has been wounded and acting as a smart bomb if he has. It's friendly soldier is shot — they can be recognized by the white flag they wave — any selected items are lost.

In the medic makes it safely through to the end of the track points are awarded based on the number of enemy soldiers shot and allied soldiers successfully treated. The game continues over the levels from traps, tanks, village and bridge through to the last communication depot.

Like most light games, Rescue Mission is incredibly playable. The action is continuous and soon loses its repetitive nature to play in the game, it is a whole

### ESQA Mega Cartridge: £19.95

Like the other light Phaser games (Shooting Galois, quick eye and Labyrinth) coordination is essential. The hit index around each soldier is pretty large so you don't have to be very accurate in aim, as a result the game is a little less easy to play than most. It's a double start, leaving the medic if he has been wounded and acting as a smart bomb if he has. It's friendly soldier is shot — they can be recognized by the white flag they wave — any selected items are lost. The game actually uses the hardware the medics for and hasn't been quickly collected together.

OVERALL 74%

... each level to be enjoyable to play in itself as the game is as a whole.

## VERSION UPDATE

### ALIEN SYNDROME

Alien

Commodore 64/128 Cassette

£9.95, Cassette £11.95

Item ST £19.95

ESQA's console version of the anti-blasting Gauntlet series can be recommended in TOMMY through Ape. The Bigger's release also has the honor to produce the home computer version. Ape is the best translating software available including the following: Doctor of Light and Demos (Commodore 64) and the other title would be interesting considering the coin-up can see three screens played together side by side to display the action.

Items have captured your comrades and are now holding them captive in lower positions. They're still running of course and not futuristic. Party and Party

The alien life itself — Commodore 64/128



are sent to recover them before a time bomb or some other trap. The game follows the Gauntlet style with the player on playing screens from a level stage are running around the spaceport, collecting items, weapons and releasing the hostages from their captivity.

ASCOM's version can be found and a map accessed to display the location of the hostages and the ship layout. Once all the hostages are rescued, the fighters can go to the exit where a medal after last.

The slightly party horizontal scrolling is not noticed when you're up to your neck in aliens — Item ST version.



progress to the next level unless they. Each level has its own different style of alien and mother alien, all of which are represented in a disgusting grey and alloy graphics (as per the coin-up).

Little the huge console game was faithful to the original coin-up by scoring to Bigger and alternating player action. The Commodore 64 game uses the coin-up screen-scrolling and two-player simultaneous action. The push and isn't particularly friendly as the player needs to manually adjust the coin-up of the screen before it starts — in a result very slow that the space are very difficult to shoot.

Graphically and visually, the game is excellent. The music is quality of work and the graphics

five each of the guns and aims that made the coin-up with a disgusting great game to play. The mutated is always open! But each level is varied with in graphics and layout, and the pace is as fast (and it's better).

This one takes Gauntlet and other games off its hands down. Well done Ape!

On the ST the scrolling is very smooth after moving vertically but only reasonable in the horizontal plane. Fortunately this is not too noticeable during play and in both 64-bit and 128-bit mode. The action moves along smoothly and with pace. Movement is a little slow, especially in the first of the game — a though increasing problem. An alien for the version only in the protective shield which when selected acts as a retreat. Alien Syndrome is high in graphic color and sound, excellent use of space and interaction. Fully featured graphics for the platform has gone a long way toward capturing the atmosphere and stomach-churning pace of the coin-up.

Commodore 64/128:

OVERALL 88%

Item ST, OVERALL 92%



# SPITTING DREAMBUBBLES

## THE GREAT GIANA SISTERS

101

A thoughtful addition to the Super Mario Brothers type game, it has clever ideas for computers that can take turn controlling Giana and her sister Maria.

Originally a very popular **Pinkie Pie** release in West Germany, this **Time Warp** production has now been picked up for UK distribution by GDF Programming by **Thomas Hartner** on the Amiga and **Armin Gerrit Trost** on the Commodore 64/128 with graphics by **Manfred Treuss**.

Giana has just a normal little Italian daughter in her bed in Italy (an ITC game, see **Italian for Dream**) but an unexpected turn transports her into a strangely wonderful, dreamworld, of horizontal scrolling platforms she found herself slugging to within the effects of gravity (see **Dreamworld** eyes and

headbutts a special starlike, a **Rebirth** is released) when transforms her into a fearsome punster. In this game Giana destroys normal brick walls and uncovers special ones which yield bonus diamonds. **Mini-Mariotas** can be collected by jumping or those floating in the sky and headbutting one-ones, if it



Collecting the diamonds that is a job of their own... Amiga screen



Amiga screen

Fortunately Giana can crush most of these monsters by jumping on them and if she

headbutts several between we collect an extra life awarded. Other objects collected from the game are: gem, Giana

**dreambubbles** to turn gold if the enemy bouncing dreambubbles and bopping dreambubbles. In addition there are special feature objects such as clouds that the enemies to jump, smart bombs and water drops protection against fire-breath are activated by pressing the space bar.

Each of the game's 20 levels has a time limit of 100 seconds and should Giana fight her way through the monster's successfully reaching all the fabulous pits and clearing paths of water, a points bonus is awarded for the amount of time remaining. If time runs out while in jail - along with Giana's dreamspace. **Mini-Mariotas** are fatal enemies, some lead Giana to cause pained with diamonds and only super-ones stores when these levels are. Another feature is the presence of music blocks which if headbutted with Giana several times, forward. On both the Amiga and 64 bit version there is an all-time high score table and Today's Greatest number which is a

### COMMODORE 64/128

Cassette \$9.99

Diskette £11.99

The Commodore game features some very nicely styled graphics and good in-game scores. Making much better use of the machine, this version provides a lot better value-for-money and even does without the disk access required by the Amiga.

OVERALL 82%.

### OTHER FORMATS

Computers are planned for the Spectrum £3.99 cassette, £12.99 diskette, Amstrad £9.99 cassette, £14.99 diskette and £17.99 £14.99 diskette for

for versions are the game with the made available until an all-format release toward the end of July.

Scoring underground below here than some other... Amiga screen



### AMIGA Diskette £24.99

The Amiga version has sharper graphics and clearer tones than the 64, but is still improved otherwise, making the game distinctly unrecognisable visually. Addictive gameplay, however, turns this into one of the better German releases available in the UK.

OVERALL 78%.

"Addictive gameplay, however, turns this into one of the better German releases available in the UK."

# YOU'RE IT!

## LAZER TAG

ST

Once upon a time in America George A. Carter III founded a company—Photon Entertainment—which used hi-tech to simulate Star Wars-type battles in franchised arenas for kids with lots of pocket money. Of the various systems which proliferated, Lazer Tag has proved one of the most successful (see feature in TG1989) and GDI picked up the computer game license on the basic condition that there be no violence. The programming is by Proto Software (Oxbart conversions) [Approximate Price: \$1 Lazer Tag training school where children can learn from the screen in the game and learn precision. First of all, weapons are aimed into two sections: tag and danger. In the tag section you guide your character through the arena to the gate where the other player may be shot for extra points if they touch your character's life is lost.

Along the way equipment can be picked up for time and lives. However, various obstacles are scattered around and have to be avoided. So towers can be shot at which affect your lives in the

arena. Various towers are scattered around the arena. Inevitably, however, Lazer Tag looks and plays like an inferior and repetitive Commando clone with some interesting features such as the CIA.

As an alternative to the Amstrad version, Spectrum leader's Spectrum version



### VERSION UPDATE

## PANDORA

PC/XT

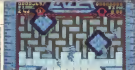
April 87, Diskette £19.95

**FEATURING** a slightly different twist from the Commando genre (previously TG1987) it is essentially the same story of interstellar drama. A salvage expert has been captured aboard the alien Pandora (only to find many of its crew either dead or dead). He starts searching for alien objects to transport back to his ship, the alien merchant must survive Pandora's advanced security system and a pure logjam.

The main part of the overhead view action-adventure is reflecting various aspects and introduced with the remaining alien members. Characters such as the pure team introduced only in interest—the more realistic

characters however might prefer things for example, the character who wants a good rest if you find the necessary item return with it to the character and by holding it—rather than having it or your pockets or backpack—you can trade with him to obtain hopefully more useful objects. Completing the mission seems a little dependent on the number of alien artifacts recovered.

The main obvious improvement at the 87 version is the graphics which are both very attractive and exceptionally detailed. Unfortunately innovation isn't quite as impressive and seems a little repetitive. The scoring, control of sub-objects in the direction you're



The main part of the overhead view of the screen is filled with maze-like objects or obstacles in Amstrad version.

**COMMANDO 84/138** Cassette £5.95, Diskette £11.95

The Commando version has big graphics but rather bland colours and tone. More importantly controls when you're on screen attack you as they slowly walk off screen, which is irritating, as is the constant stopper the character goes into after being shot missing control difficult for a few seconds. Unlike the other two versions, enemy units don't actually fire at you but must touch the character to hit.

**OVERALL 82%**

**AMSTRAD GPD** Cassette £5.95, Diskette £14.95

The Amstrad version has smaller but also more colourful graphics and a good continuous tone. Another plus point is that often controls are sharp they are instantly left on off screen much as in a conventional shoot 'em up. Nevertheless lack of variety in gameplay and somewhat sluggish responses make this a below average Commando variant.

**OVERALL 84%**

**SPECTRUM 48/128** Cassette £5.95

The Spectrum version is virtually identical to appearance to its Amstrad one— albeit its characteristics. Lack of colour and continuous tone are observations on the Spectrum, but better gameplay helps compensate.

**OVERALL 83%**

### OTHER VERSIONS

80% are not playing. However, you may find the 87 version.

"Lazer Tag looks and plays like an inferior, repetitive Commando clone . . ."

travelling rather than actually turning your character as in the CIA. None of these factors stops gameplay and indeed the relative scores makes it a little easier and less tiring to play since characters are not so bloody fast. Even substantial improvements come in the form of a larger number of items and objects to be collected and a time limit which no longer kills you as in . . .

instead that more is required. The aim-mechanics is treated at just by the security shield which is only you entirely. While not making best use of the 87—other than its graphics—it is a reasonable conversion and a complete atmospheric puzzle that won't see 87 ever solve.

**REAR 87: OVERALL 79%**

If you can't see the difference, you have found a proper



# EXOSKELETAL FUN

## SOLDIER OF LIGHT

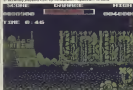
Am

This is Acas' third game, and the second con-vert conversion from venerable Softtek's relatively new label. Coding is by programmer almost as venerable as Softtek, Christian Ungewert, one of the most experienced Spectrum programmers whose *Fluchtzug* was among Ocean's first commercial successes back in 1984.)

Sam's Stern is a Federation commander who has been given orders direct from the Galactic High Command: Several planets have been invaded by the Hologram Empire and it is to clear the planet of all enemy forces. He arrives on the first planet wearing a damage-shooting exoskeleton

and and/or boots. His weapon is a standard light-stun laser, but more powerful armament has been dropped on the planet minus labels. Included in these weapon-grade are armour-piercing lasers, double-shot fireballs and infra-red lasers. The latter is particularly interesting in use (and

conversion) to trigger, but the animation, graphics and conversion offer an extremely playable and fun conversion in Spectrum format.



Shrugging towards the end of level one (so he may have before the conversion) with the massive and at least modest.

It is not essential for the laser enemy (though, but a time first means the commander always has to hurry - what time runs out a Mission!

After a planet is completed by defeating the end-of-level robot party, Sam's the next planet in his laser equipped, especially central levels of various kinds enemy which is not very you however. Should you survive this onslaught then you can begin the fight for the next world.

Planet two has a markedly different pattern: introduce with large powerful planets, mostly fire and a huge sea monster. After this a mid-level offers access to planet three which has a huge, curved tunnel, situated by rocks and a massive, 5-dimensional level. If you die here levels 1 and 2 are thoughtfully restored after level 3 so that merely pressing play leads them in - as good as one of mid-level as can be imagined. Although the 128 words is apparently in addition when you have conquered the third planet

there is a continue play option retaining your high score but progressively restoring your armour.

### SPECTRUM 48128

Code: 07.95  
+3 disks: 254.00

The largely non-interactive graphics of *Soldier Of Light* are consistently impressive and fast, making the game usually too close. *Soldier Of Light* is generally adequate while gameplay is fairly very challenging and addictive. It concludes this is a great, if unoriginal, arcade conversion which makes excellent use of the Spectrum. The +3 disk version won't be ready for a while.

### OVERALL 85%

### OTHER FORMATS

Conversions are planned for both the Amstrad and C64, priced respectively £2.95 (Amstrad), £14.95 (C64).

"... Challenging and addictive, it original, arcade conversion makes excellent use of the Spectrum."

## VERSION UPDATE

### DRILLER

Incivite

### PC, C64, MS

THE 3-D arcade-adventure which keeps the C64/MS versions which for best game - best graphics and most interactive game - C64/MS used TMS9900 has been converted to the PC.

The uncharted moon of 1000 is clearly too big to try it normal in four hours time (that's mining by which means that left large quantities of gas trapped on the moon that unless this is released unless the reactor has killed the planet it orbits will be devastated). The objective is to explore a mine's 3-D mining routine and return at least 50% of the trapped gas by mining (using rock that gas particles form particles are mined by a large 4 miners are hidden under buildings. Finding these structures and opening up sectors so they can be explored connects the solving of numerous

3-D puzzles carefully worked into the atmospheric landscape.

Further problems of a more arcade nature are provided by

Miner's 3-D active defence systems.

The PC version of this converted game is a reprint of the original 3-D conversion which appear indistinguishable from their original incarnations. (Incivite's) revolutionary Perspective sold 3-D with its equally on the machine that by adding a few more colours to the game could attract to a pur-

er arcade which are up.

Game options include VGA/EGA plus a choice of keyboard or joystick. IBM and Amstrad versions. This is one of the best PC games we've seen and with its very useful function function it should provide a substantial fun with level of the first order.

### ATARI ST: OVERALL 95%

The speed of the game is amazing, although this means is that you get constant action.



# QUADROIDPHENIA

## OOPS!

Big Apple

**T**his is the first release by new software house, Big Apple, which has been launched by the multi-media entertainment organization **Freemove Holdings plc** (we thought you might like to know that.) The programmer behind Oops! is Big Apple's software development manager, **Jason Randall**, who has previously written *Skip*, *Hilary's Pet* and *Shredder* - the latter being due for release by Firebird in August.

The Quadroid is a special machine that spends its existence bouncing around the space-time continuum, which its every good student of Relativity knows is mysteriously suspended over a continuously-scrolling Atomic Geometrical Plane. The aim of the Quadroid's brief life is to collect gravity points (G-points) from the continuum grid - made up of various patterns of square blocks - while avoiding falling on to the lethal Gravity Plane itself.

Unfortunately some parts of the grid get eroded. Quadroid

grid exist only for a certain number of seconds and should Quadroid be on these when they disappear a life is lost. These eroders come on five different sizes, each if you attempt to go over them again. A more difficult feature is presented by Asteroids eroders at the top and left-hand sides of the screen - these sit on the grid lines and they deal out a punishment. An orange (Quadroid) bomb bounce would the screen with the sole intention of returning the Quadroid to its normal course and position.



## GRID AND BURN IT

To help the Quadroid there are special eroders which work with a question mark which give bonus points or an extra life. Also concealed under these eroders are mines which push the Quadroid in the direction they point - toward possibly dangerous situations. Hibernation is called by mines which are placed by pressing fire - they detonate shortly afterward taking passing Quadroids with them.

Over all G-points are collected from a screen, the eroders die and your score is inflated up - with a bonus for the amount of time remaining. When two levels have been completed a special no-eroder bonus screen may be attempted. There are 32 screens in all, which remain the same from game to game allowing playing on to an Quadroid and revealing the ability to access higher levels - as in *Rocknroll* - is a challenge which may prove frustrating after being awarded life on level 31 but generally Oops! is an original and enjoyable challenge if a title on the tough side.

## COMMENDED 84

Cassette £5.95  
Diskette £14.95

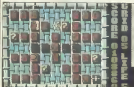
Given that this is essentially a puzzle game, the presentation is above-average with a steady scrolling background which changes direction every time the Quadroid dies, some useful open attacks and a functional tone.

**OVERALL 75%**

## OTHER FORMATS

Converters are planned for the Spectrum, Commodore £2.95, Atari ST, Amiga and PC (at £19.95). Big Apple are also considering developing a special chess mode/strategy-game add-on.

**"... Oops! is an original and enjoyable challenge."**



## VERSION UPDATE

### THUNDERCATS

128k

Atari ST £19.95

**WE SADD** it was launched back in 1988/89 (overall 87% CBB £4.95, Spectrum 80%) but the ST version has been a few months among 588 the graphic detail of clarity and superb motion-effect indicate the time has been well spent.

Game strategy and objectives remain essentially the same as an 8-bit model (as in *Murphy's Law*) but the fabulous Duo Of Thunder, kidnapped members of the Thundercat team and released to Castle Thunder. It's

Lord-O to the rescue! The Thundercats leader's quest is a beautifully smoldering combat game with lightning lightning pliers, scything Panther and blazing bodysuits of armor. But equally vicious enemies. Filling customers game play between extra responsiveness. It 34 levels (30 are rescue missions with the chance to free an imprisoned Thundercat.

This version offers much improved graphics and slick animation which adds to the pace, but this is compensated for by slower sword strikes

demanding a greater precision in fighting. A tough, well-designed challenge this is a compelling conversion that is a must for all ST

owners, whether they do love or the 8888 series or not.

**STAR! ST: OVERALL 80%**



Lord-O (left) leads the party and runs at about twice the speed of the other two.



# YOU'LL LIKE THIS . . . ?

## EVERY SECOND COUNTS

Review

Here is the next in what promises to be a long line of Domark TV Games. Domark purchased many titles last year from Maccos when that company collapsed. *Every Second Counts* is only the second TV Game which Domark have sourced themselves — the first, not produced by Maccos, was the disappointing *Krypton Factor*. Both these original games have been programmed by **Comcast Computing**.

The structure of the game follows that of the popular BBC TV programme *Let's Answer* but for the services of *Paul Davies*. You are asked to select which of six question blocks to lead in. Then five more couples are playing freely as alternatives appear or remain when players can choose to reappear themselves. If someone hasn't got a partner the player must take a forfeit; one and two in their answers. (Should someone be able to identify those a computer opponent and they get the questions administered — except perhaps those result with a forfeit as a result of the time available to the crucial first round.)

The first round shows the selected players sitting at their desks if couples are playing. The partner whose picture appears in the top of the screen should answer the question. Answering is done by pressing a five or five key and there is a time limit. If a player answers correctly the team gets two points. If the answer is wrong then the team is eliminated from the round. There are only five questions in a round so the winner

often seems to go but the better round it is usually the winner except it is not the second member of the couple who gets to answer.

Following that is a bonus level which begins with the lowest-scoring team getting to select one of three categories of questions. The team it then gives the appropriate question which they have ten seconds to answer correctly. If the first answer is correct ten points are awarded one on the next attempt then eight and so on. The next team scoring then gets to select one of the two remaining categories leading the least popular one to the highest scoring team.

### ALBANIA

Rounds 3 and 4 are identical to the first and second with twice the points for a correct answer. Round 5 is another bonus round. After it the team with the highest score then goes into the final round. Since there are only two players



The contestants buying time by saying 'No! No!' — *Comcast screen*

involved, a second set of five are provided on the left side of the keyboard for player two. Control of selecting the right answer is then alternated between the two sets of keys, which can be rather confusing for one player with the accumulated score now counting down as time flies.

On the couple's shared desk there are seven lights. After selecting which of two categories to play four lights go up and to finish the round all lights must be extinguished by selecting the right answer out of three possible choices. The first couple then wins another light and offers another choice of categories. The process goes on until either all seven lights have been lit and extinguished or time runs out. (Should you be successful there is a special *Every Second Counts* trophy screen which probably isn't too much more than a typical BBC feature.)

While generally well-included with effective use of the multicolour on light versions, *Every Second Counts* is limited by the shortness of week games so that if these couples of similar abilities are playing, it's unlikely the winning couple will be able to answer enough time to be successful on their final round. (You inevitably are unable to file games that if a cybernetically managed, but playing alone can score because being in the mind of a highly skilled is more and diminishes substantially after being seen once. The amount of questions included in one lead is impressive, especially on the final round, but initial round questions. In particular are exceptionally limited and soon loop round.

**AMSTRAD**  
Cassette £7.95  
Diskette £70.00

The Amstrad game has some nice well defined graphics with characters smiling when they get a question right. Times are clearly professional and present the game in a consistently attractive fashion.

**OVERALL 81%**

**COMMODORE 64/128**  
Cassette £7.95  
Diskette £70.00

The Commodore version shows a slightly efficient use of the computer with good times and nice graphics.

**OVERALL 81%**

### OTHER FORMATS

A conversion is expected for the Spectravid £7.95 — there are no plans for a disk version.

**"While generally well-executed, *Every Second Counts* is limited by the shortness of each game."**



The more balls you put out, the more prizes you win — there's nothing like a bit of light entertainment — *Amstrad screen*

# L FOR LEATHER

## LEATHERNECK

(Microcass)

**L**eathneck is the first 16-bit game to incorporate simultaneous four-player action (through Commandr if it's only two players behind), see review on page 68.) For one or two players, the normal ST joystick ports are used; but for three to four, a joystick adaptor (available from Microdeal at £5.95) is required. Steve Bels programmed the game, with graphics by Pete Lyon (of Airball and Goshawk fame).

A Commandr screen in which maximum destruction of the enemy is the name of the game, there is no subtle plot or complex gameworld in *Leathneck*—simply fun in its intent.

It's set over four vertically push-scrolling zones set in a jungle environment—a sort of Vietnam complete with ornate enemy soldiers to massacre. As it is to be expected with Steve Bels programs, the vertical scrolling is excellent, and it's nice to see that you don't have to choose too far up screens to mass fire your army's work. Pete Lyon's graphics work well to recreate the jungle atmosphere, but rocks and jungle paths are of effectively done with excellent graphics of ornate helicopters, aircraft and other wreckage throughout each zone.

Each player is armed with three weapons: a short range, rapid fire light machine gun, a longer range slow fire heavy machine gun and a supply of grenades. Ammunition is limited, although extra supplies can be picked up throughout each zone. But with four players on screen you have to fight your friends as well as who gets it.

The weapon switching and spinning screens is a touch awkward for the first time in our review.



One leather left—and for a lot of hot lead!—the machine. Big guns abound in this short work of fun if it's in a crowd!—ST review.

## SWATTING THE ENEMY

Throughout each zone enemy soldiers run to screen, better and to grunts, launch a grenade or firing rifles at you before running off. As well as soldiers, machine gun nests, tin bullets, a continuous smaller stream and heavy gun, quacking harrier single paths for extra attacking that moves. A well aimed grenade is needed to dispose of these gun emplacements. A hit is not if a soldier is hit by a bullet, grenade or trail in its physical contact with the enemy. The latter does not seem to matter considering the *Leathneck* commandr are pretty tough. Commandr is complete with the *Big War* Campaigner.

At any time, control response can be changed by pressing a key or rapidly moving the joystick, back and forth between style. Not a

great method to update joystick movements, especially in the heat of battle, are prone to cause accidental weapon changes.

With four players things can get very chaotic; the playing area is too small in relation to the size of the *Leathneck* and the chance of being hit by a grenade is rather high. If the enemy's work have been through each zone without harm the game may have been more challenging, but as it stands it's frustrating, having to worry about both the enemy and your friends' bullets.

The addition of the multiple player standard makes *Leathneck* a far more enjoyable game than a standard single player shoot-up. Though it is needed to get just started in each zone, the turning heading into the enemy is incredibly fun. *Leathneck* might have intended an *Elite* style *Warfare* in entertainment value, but the players not been so motivated by the heading in shoot each other.



One leather left—and for a lot of hot lead!—the machine. Big guns abound in this short work of fun if it's in a crowd!—ST review.

### STARS ST

David Whitaker scores up with a good strategic presentation which adds the game. The beautifully realistic sound FX of aircraft and gun fire fully resulted in Steve and the explosion of grenades all add to the effect of grand-scale warfare.

OVERALL 70%

### AMIGA

Amiga's version is exactly the same as the ST game in graphics, sound FX, use of motion and gameplay.

OVERALL 70%

### OTHER FORMATS

None planned.

"... the multiple player element makes *Leathneck* far more enjoyable than a single-player shoot-'em-up."

SMASHING IT'S WAY TOWARDS YOU!

Smashy, cartoonish, and full of fun, this game has been a fan favorite since it first hit the shelves in 1987. It's the only game that lets you smash your way through a variety of levels, from the classic 2D platformer to the 3D arena fighter. The game is a true masterpiece of the genre, and it's a must-have for any fan of the genre. The game is a true masterpiece of the genre, and it's a must-have for any fan of the genre.

# DISGLATOR

Can be disassembled into the main body... a fury of blood and destruction straight from the Halls of Naime.



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SEGA CORPORATION  
4100 SILVER LAKE AVENUE  
CITY OF HOUSTON, TEXAS 77041



Against a silver moon...  
an awesome shape emerges...  
rambling towards its destiny.



# A FIST OF

## GAUNTLET II

by GOLF

The original Gauntlet was a top-selling coin-op game in early-1987 and met with the same phenomenal success at the arcade machine. Gauntlet II entered the arcade with favourable reviews and now the ST version of the four-player dungeons and dragons game is here. **Richard Costello** is the programmer, the video graphics were created by **Kevin Bulmer** with the effects squeezed into the ST by sound technician **Bill Allen**.

To keep for those who haven't played either version or home computer version Gauntlet II is a massive task. It may seem like a simple game played from a old 8 bit console and set in a multitude of dungeons. Up to four players can join in the action as they run around collecting keys, treasure, potions and food while avoiding the mass of creatures inhabiting the dungeon.

Each player starts off with 2000 health points which decrease constantly. Food can be eaten to restore health but watch out for poisonous bottles of order. Keys collected can open doors and unlock chests to reveal the magical contents either good or evil.

The creatures of the dungeons include all of those from the original Gauntlet plus new, including skeletons, fire-spitting demons, grunts, monster scooters and the power-charging Death II must be all in unlikely abundance. A few new creatures have been added including an 8 headed and 8 footed the former has 8 stone making enemies from the unfortunate character while the latter looks off to anyone's attention and takes away objects or health points. Health draining acid puddles and fireballs are also to be found while than the brave players in their tracks. A Muggo and their special form like to time stealing health points and objects before running off.

### ENTER THE DRAGON

A new and deadly opponent is the Dragon, the master enragee once on later levels. This red monstrously ugly brute and fire player foolish enough to get too close. For most of the time the Dragon guards exits to final levels as well as a hoard of treasure. To do it, stand well back and aim for the head.

Several valuable treasures are awarded giving special abilities such as fire resistance, temporary invisibility, equipment slots, limited immortality and even rejuvenates (the latter causes the player's sun may). Potions are liberally scattered around providing a small health capability



or unless he loses a player's personal capabilities.

Walls can be shot to reveal objects (or Death if you're unlucky) and on later levels players can enter secret rooms by following instructions appearing at the start of certain stages. As with the original's Lanternman, the four players in parallel Gauntlet II requires the special adaptor priced at £3.95 and available direct from G&G.

The success of Gauntlet and its sequels in the four player arena and sword-brother tactics, these features have translated to the ST perfectly. For one player a rival becomes shadow in long term adventures, though its repetitive nature, this type of game works best with two or more players.

Following the disappointing conversion of Gauntlet the sequel is something of a miracle. If you're a fan of the coin-op, buy the game and the previous adaptor, get some friends round and play till food is less of a problem to eat.



# IRON TOO



Maybe a being can identify the Grunts at level 8



Level 12 and background is not going all right

## STARS BY GRADE: C75-80

Sound is excellent, the sampled sound effects (over 7000) are amazingly faithful to the real-thing, though speech is a little muffled in places. The graphics are reduced in size slightly but in no sense and purpose this is to the arcade machines in its detail, use of colour and animation. 1940 ST systems are rewarded with an extra 100% starting sequence. A picture of the arcade machine is shown (complete with the game playing on screen) which presents to field and fare towards the player.

OVERALL 80%

## OTHER FORMATS

Amstrad 486/504 99, Spectrum 447/599, Casio 12 99, Amstrad Casio 12 99, Okaville 124 99 and Commodore 64 120. Casio 12 99, Dux 120. An Amstrad version is being considered but there is no release date or price decided at present.

"... US Gold's best ST product to date."

25,000 tons of awesome power knives its way through an ink black sea!



# WAR PAPER PATTON

## PATTON VERSUS ROMMEL

Reviewed by Arts

**C**hris Crawford, author of *Patton Versus Rommel* is also the programmer of the definitive 16-bit strategy game *Balance Of Power*. This, his latest workpiece, uses an imaginary situation but one based on an actual battle from WWII. The conflict, known as Operation Colina, took place in July of 1944 when American Forces undertook an offensive to push Allied divisions forward through France.

Patton of the US Army and Field Marshal Rommel did not encounter each other in the ensuing fight (Patton arrived a week after the start of the offensive) while Rommel was withdrawn to regroup his forces from allied fighter attacks. Chris Crawford has himself produced a what-if scenario in which the two military leaders are present at the time of the conflict.

The display is clear, with the map of the Normandy area occupying two-thirds of the screen and the operational instructions displayed in a computerized, nearly legible font on the remainder.

The map is a digitized satellite picture of Normandy and can be zoomed in to see details

capture the atmosphere of the conflict. The units on screen are of the relatively simple square-character type but also display various strengths and levels of power depending on the function selected. An American strategy will show up as a large circle and morale and status of units which appear in the unit's character as its commander is weakened.

With three sublevels (beginner, intermediate, expert) - the objective for all is the same: The Americans must progress and capture key positions while the Germans must hold off the advance to the best of the game - August 8. Each level level brings in more functions and commands expanding the strategies and

game possibilities available to each commander. Various levels of information flow, from single commands to multiple action orders. All commands are issued through icons displayed in the instruction a speedily-stated both quick and accurate.

### HOW THE AMERICANS WON THE WAR

The beginner game gets both strategies in an introduction but the strategy element is powerful even at the level to don't expect a victory.

The intermediate level brings in an extra feature in the form of modes of execution whereby a unit can be commanded to take a particular defensive/offensive move and perform against enemy.

It's fascinating. One may also be set modes for enjoyment. The modes of attack like Patton versus Rommel shows a lot of weapons provides a large amount of depth and opens up the possibilities of creating effective strategies against the enemy.

The expert level is a full-blown master conflict offering the player all available options, functions and commands. Aim to the nightmare level in *Balance Of Power* (the expert game is tough and tests your skills to the maximum).

At the end of each turn, Patton or Rommel or both depending on who is playing, report their records of mission based on the player's implementation of strategies and their effectiveness in operation.

The game continues to the last hours of August 8 when you can see



# IT'S ALL GREEK TO ME

## HERCULES

Reviewed by Graphics

**T**he Spectrum version of *Hercules* is credited to two people: **Des O'Toole** for coding and **Clayton** handling graphics. The Commodore version, by contrast, enjoys a veritable horde: **John Tomaszko** (programming), **Andy Morley** (music), **Norman Kings** and **Bob Hasler** (graphics) while design needed **Nicholas Mills**, **John Tomaszko** and **Des O'Toole**. Collectively all these people help make up **Cygnus Software**.

Hercules, son of Zeus, the Olympian king of gods, and the man famous for his 12 impossible tasks, joins Jason for many adventures in search of the Golden Fleece. As one of Jason's Argonauts he fought against a force of skeletons, and it is the battle which the game celebrates.

You, Hercules, fight one skeleton after another - while simultaneously attempting to collect all 12 Herculean Tasks represented by glowing icons falling from the top of the screen. To collect the Tasks, Hercules hits them with his club. When he has them all he can then go on to his

final confrontation with Nessus, a massive centaur.

The weapons are clubs, fists and feet. In that barbarian fashion, eight combat moves are executed with the precision of given names such as Mountain Shovel and Pluto's Messenger. There is even

Hercules trying to blow the top off a mountain by the name of Spectator's Hammer.



an overhead view, much like the description given in the *Paladin* game, but it can be a source of confusion since, during or without, the present form Hercules follows the proper way.

A more original touch is the musical ability of the creatures which can only be harmed when standing over it without make repeated of the bottom of the screen. When Hercules is doing well the music changes. If he's losing it's helpfully tingling. To further complete matters a

Thank the Gods the enemy is male. **Mike Miller** - Commodore success.

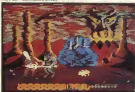
### SPECTRUM

Cassette £2.99  
Diskette £12.99

The Spectrum version awards only one life and energy is represented as a big number. Hercules, the skeletons, Spectator's Hammer and his enemies are well represented, but slightly is neglected to describe.

**OVERALL 84%**

Spide descends from the screen's top to reveal already collected tasks. Hercules must hit the spide to stop this happening. All the Argonauts may be killed by the



as given a performance rating along with special treatment if your performance was exceptional.

Jason Lazarus' Phantom is one of those delightful war-games which looks - and in a certain sense - simple in play but has enough strategy to maintain interest. It also offers the option for use as a simulator.

#### COMMODORE 64/128 Share £14.95

The graphics are well thought out, presented neatly and not just a mass of statistics and characters cluttering up the screen. With these well levels and a considerable amount of game simulation on offer, this is a comparatively simple game. It is only available on disk.

**OVERALL 78%**

#### OTHER FORMATS

No other versions planned.

"... one of those delightful war-games, simple in play but enough strategy to maintain interest."

In addition, the game is based on a real formula and falls to fitting systems. The use of exciting effects to the game.

#### COMMODORE 64/128 Share

£9.95, Diskette £14.95

Phoxer has three lives and the 12 Lasers are helpfully shown on screen, melting out when they're completed. In addition each contestant has his own energy bar. All these features help make this version easier and a touch more enjoyable than the Spectrum game.

**OVERALL 47%**

#### OTHER FORMATS

Conversions are planned for Amstrad (cassette £3.95, disk £14.95), MSX (cassette £1.95) and Atari 800 (disk £14.95).

Amstrad 800 £14.95  
Atari 800 £14.95  
MSX £1.95  
MSX cassette £3.95

# PHANCY THAT

## PHANTASM

Share

**E**xcellent software house continues the recently formed software-house's policy of promoting new talent in the industry. Phantasm is written by **Ben De Saenz** - this is his first, graphically very polished, release.

A phantasm is an illusion, a signifier of the imagination which may be used to escape from a mundane and depressing reality. Exotic's Phantasm sees your dreams taking a decidedly sinister turn with you in command of Phoxer, the alternate space stunner. Under the power of its heavily sophisticated engine Phoxer is sailing through a cluttered line and galaxy game in a very beautiful mood. There is no time to appreciate the scenery (though, from an artistic viewpoint, well in

destruction) when things if you can feel and combine these eight star attracts you might just need a change.

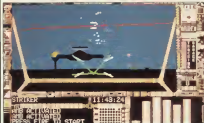
#### PHLOXER LASERS

Phantasm is presented in classic 3D. Unfortunately, offering about a eye view of 3.0 creates a couple of inches above the surface of the star (so). The joystick controls left and right movement and speed is forward or backward movement - fairly standard target

is controlled with the keyboard. The stunner's main weapons are Phloxer lasers but these are augmented by eight AAAs (Anti-Missile Asteroids) useful for defence purposes. Among these weapons is added by a futuristic-style radar scanner superimposed over the combat screen. Since both buildings and enemy ships are shown in the same wire frame context it is required to make best use of the display.

Other instruments include 40° Automatic Director (Pilot) and a tracking indicator, which indicates you're represented as windows at the bottom of the screen. Papers and reflecting Phoxer is achieved by simply colliding with an enemy military supply dump.

There are two levels of increasing difficulty selectable at the start, to provide a long term challenge. Completing the game is no easy task, especially without a save option.



Using some well-timed work in the Laser Wars, it is

ambush and a few glowing stars assist Phoxer's wonder-tourism in space.

Struck, Phoxer falls into the moon's gravity well and is instantly pulled down to its surface. Impulse engines save the vehicle from a total crash and provide power to move around - and fight. The moon turns out to be infested with swarms of alien craft with little better to do than crash the most target on the Phoxer. Defeating such overwhelming odds seems impossible but out of some obscure part of your mind comes knowledge of the mysterious alien Reconstructions. These weird and sinisterly powerful devices are named for their ability to reconstruct the remains of

#### ATARI 800 Diskette £19.95

Distinguished by the sort of heavily detailed, well-proportioned, futuristic-looking, wireframe, wireframe, wireframe, wireframe presentation is further augmented by some nice visual FX. But highly derivative of the 3D, it is to the death which made that game so successful. As a pretty and fast shoot-'em-up, it is fun to shoot things and might be worth a look.

**OVERALL 73%**

#### OTHER FORMATS

An Amiga conversion should be available towards the end of June. No price yet.

"... a pretty and fast shoot-'em-up, Phantasm is above-average..."

# NEVER WALK ALONE

## FOOTBALL MANAGER 2

Interactive Games/Private Leisure

**F**ootball Manager, devised by Kevin Tomes of Addictive Games, has been an incredible success story. Since its creation on the Sinclair ZX-81 six years ago, over half a million copies have sold - the game is even now still selling, proving that you don't need fancy graphics or sound to make for a challenging game with excellent long-term appeal. What about its successor?

Football is the sport and team management/simulation game. Define a team from the 11 available and the task of seeing them through the football season begins.

The season begins in October. Every club's million in the bank and sets money back a sponsoring company. The remaining objective is to progress to Division One and win the major domestic and League Cups along the way.

The first onscreen representation and the prompt is that the team playing each match can be set up to full the manager's tactics. Eleven players and two substitutes must be available to play otherwise the match is forfeited.

### FIT AS A PARROT

Players have a stat and fitness rating and these appear opposite numbers accordingly. The fitness statistic appears in a small calculator window and associated with a controller is the first defence. Players can be placed anywhere in the team through players out of their normal playing order matches with a stat of 1, however fitness levels are unaffected.

As before, you have no control over the team during matches; on-screen goals scored at the game conclude. The match highlights are best seen with a patch of text, as three goals appear to be scored and yet nothing happens; the players move comically and mark each other by following their

and create new formations to counter the play and opposition tactics.

As usual, players can suffer injuries during the game (any player having fitness of under 50% cannot play) and they can take some time to recuperate after missing several matches while receiving medical attention.

### UNDER THE MOON

The team finances have to be kept

out of the transfer market or bought by another team. As cash moves up through the Divisions so the value of its players increases and as matches are won/lost the team position in each Division change. After the first game between the other Division teams is played, the top three teams of each Division are promoted with the bottom three suffering relegation.

With six years of football tactics and games to draw data from, Football Manager 2 is a complete



It's not being easy - all you can do is watch as the match unfolds

opposite numbers; equipment exactly. Team tactics are dependent on number of factors: players' skill and fitness levels and the team's formation and grouping. Using the strategical and tactical views from watching matches, you can train players to perfect ball strategy, crossing the halfway/length ball, headers. A timeout system, a list of work left to make sure no match is a failure for a replacement. At the bottom mark, you can change the best around 18 player substitutes

under control of all lines. Losses in revenue are inevitable through late over-the-odds risk of game postponement/purchasing of players - BUT PROVIDED you enter solvent, you're still in the League.

Players can be bought in via own prices (depending on their skill level) and current fitness. Any offers made have to be within acceptable limits otherwise the player in question is either sold

disappointed. There is nothing particularly new to the program to date it with the last Manager 2 has been a long time since Football Manager and though the new eight-year advance over the original, the response is good game for football fans alike, because as I repeatedly mention in some of Football Manager's other games, I will no doubt have the same players being born again.

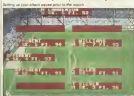
### ATM@ ST Osborn's £19.99

That is preferable. The match highlights games are little better than average, with only text-based FX, yes of the ST's WIMP environment is best in a bare minimum with an extensive mouse control in use. There are also selectable skill levels and simplified game profiles options.

### OVERALL 85%

### OTHER FORMATS

Also scheduled for release soon on Spectrum 48/128, Commodore 64/128 and Amstrad CPC all at £9.99 cassette and £14.99 Disk, with Amiga and PC versions at £19.99



"... a surprising disappointment and no significant advance over the original ..."



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## HALF THE GAME

Creating the ESD makes it only half the game: there are a host of puzzles to solve with Saboteur that is necessary if the game is to be completed. For example, discovering the entrance to the underground network of tunnels is essential for easier exploration of Trostok.

Half of Orikin's features have been incorporated into the adjustable eye angle of vision and the features facility.

To complete Dark Side of the ESD crystals have to be destroyed (though not in any particular order). Dark Side's game plan is more involved and demanding than that of its predecessor but so much so that it is enjoyable, since you have freedom into the game. It becomes difficult to stop playing. The full potential of Trostok has been realised in Dark Side whereas before step size and angle of vision were restricting; they now become essential parts of the game. Dark

Side quite simply outpaces and certainly the Visual arcade adventure yet seen.

### AMSTRAD CPC

Cassette £9.95  
Diskette £14.95

Similar to Orikin's implementation, this machine handles the graphics well, incorporating chess, defined images. Using graphics mode-1 gives a four-colour display of clear and attractive landscapes. Plenty of spot FX and objects will bring to the action-making. Dark Side is essential purchase for Orikin addicts and newcomers alike.

OVERALL 90%

### OTHER FORMATS

Versions planned are Commodore 64/128, (a unit where it can play a standardised interface provides more speed), cassette £6.95 and £12.95. To come too 16-bit conversion for the PC. Atari ST and Amiga (although we are still awaiting ST and Amiga CD32) later this year.

### SPECTRUM 48/128

Cassette £9.95

Diskette £14.95

Playing similarly to the Amstrad version but largely unrecognisable - although the colours change from sector to sector being effective shading to highlight the landscape variations. Dark Side uses slightly better on the Spectrum. Information spot FX and objects will make up the cost, but it is a superb package, the cost of game which is keeping the Spectrum market alive.

OVERALL 90%

"... is top class and certainly the best arcade adventure yet seen"

Reconnaissance of the terrain as the player's power van-factor (Dale - Amstrad)



## PASSING GO!

### DELUXE MONOPOLY

Luxury Games

There is an update of the original Monopoly released by Leisure Genius over three years ago. The programming team in Steve Bamer (sound), Antony Scott (graphics) and John Seixas (programming). Their previous work includes the original Monopoly, Scrabble and Cluedo.

Computer Monopoly is an excellent enough representation of the original board game rules - such as the auctioning of every property you land on - which many players do without. The game is nice somehow interface with it is to have around a board/playing up property squares which when clicked in allows you to move houses and hotels built on them. Should other players land on your property they get rent applicable to the quality of the property. As the game's conclusion the player ends up owning most of the houses since the other players have been the winner their property to play with - a monopoly!

### FAST MOVES

The computer game's major advantage is that the program provides an opponent of its choice for players can be computer-

controlled but since you must press first to have their CPU's dice you can't simply sit back and watch the program win. Other advantages include being able to save the game and a short-game version which stops banking.

It appears that Leisure Genius have the monopoly of computerised board games.



a game you want - in hours and minutes - that deals out a few property cards to get things started.

When the game begins dice are thrown rolling in a box at the bottom left of the screen. The newly animated graphics are in equal to each game and after it is thrown the player's house is shown moving around the board while the streets passed over are displayed in large graphic detail, scrolling by at the bottom of the screen. (Fortunately there is a fast move option which speeds this up.)

The new version of this already selling computer game includes a typing up of the control systems with all commands now grouped together on a strip at the top of the screen. The commands - from left to right - allow players to put or remove houses, mortgage a property, check what street names have been bought, view property sold and rent, roll dice or start the

next turn, enable the fastmove option and switch between showing a player's finances and the positions of their properties - which can be controlled by mouse or keys, to set down slightly by the rolling nature of things, such as playing houses, mobility on the properties.

### COMMODORE 64/128

Cassette £12.95

Diskette £15.95

The board game is well-translated, with sound nice spot FX, like the time which plays when you pass GO for a game of acquisition, the felt of money and mortgage cards to control under your side of the board's various. It includes a bonus but if you want a computer opponent, this game provides it in a very well presented context.

OVERALL 74%

### OTHER FORMATS

Conversions are planned for Atari ST, Amiga, PC and Apple II - but no information regarding a release date is yet.

"The new version includes a flying up of the control systems."

# ETERNAL TRIANGLE

## BERMUDA PROJECT

Microsoft

Space of myth and mystery, many ships and aeroplanes have vanished without trace since time immemorial in the Bermuda Triangle. Few of the lost in this area of intrigue have survived or returned to report strange happenings. Of course many more craft have traversed the triangle without the slightest hint of an abnorm occurrence. Films, books and software have long used the phenomenon as inspiration for material, now Microsoft present their notions in the guise of an arcade-adventure.

Open up with a game crash to find Sam Wilson, Bermuda Project game designer, the former proprietor of attention to detail a trademark of Microsoft's recent products. Following the less than comfortable landing on a small island within the triangle, an

Movement and decisions are controlled by the mouse and options are called up in windows. The usual Settings, Get Inventory, Load/Save etc are all there too. The scenery scrolls only when the character is at the screen's edge, but since there are



The less an interface provides items necessary to your quest, but what you do see is better.

few subtle details waiting in the wings, this is not as exciting as it might have been. Sound effects are present throughout and although basic, they can warn of impending danger or obstacles.

*Bermuda Project* — an interesting idea — provides sufficient items to keep you busy and the struggle with the attractive screen displays makes a passable game for players with an adventure bent.

I don't think this plot will be taken up in a hurry.



enjoying lone plays, and the message to insert disk 2 arrives somewhat in an attractive graphic representation of the game's theme.

The aim of *Bermuda Project* is to get off the island. You find yourself stepping to your feet after being buried from the plane — by now nearly burning away — if you want to salvage anything before it takes up your first task is to extinguish the flames. Next time you a large part in the game is counting to 100 much though it is well represented. Unfortunately during the fire search a number of items to add to your inventory — as does following the footprints found close to the wreckage.

### MY RUCKSACK ON MY BACK

Playing very much an adventure — with extended progress rather than fast — *Bermuda Project* takes less than rather than Brian to complete. Viewed from above you are depicted as a well-armed man, complete with automatic weapon, scoured the screen in a sometimes quite arid fashion.

### VERSION UPDATE

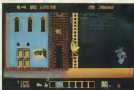
## KARNOV

Electronic Dreams

Commodore 64  
 Cassette \$9.95  
 Diskette \$14.95  
 Amstrad CPC  
 Cassette \$9.95  
 Diskette \$14.95

IT IS the task of Karnov, the Smiling Maniac, to face his kind of evil. He's a demon and reborn the stolen treasure of Babylon. His battle takes place in the horizontally scrolling jungles of Crete — see the full review in *TOMMORROW*.

The overall look of the three 4-bit games is one of extraordinary clarity — as if the program has simply been down-loaded from one to the other. This technique works fine on the Amstrad, but fails miserably on the Commodore 64/128. The gameplay of the latter is



Looking very similar to the Commodore 64 version, the Amstrad game is somewhat the best gameplay.

appalling, slow, with abysmal sound accompaniment. Goodbye to both machines are likely, but the Amstrad gets away with it, and in fact comes a very close second to the Spectrum game. Karnov is a multibit game which makes possible versions

more tedious to play, but the best game of you can.

COMMODORE 64/128  
 OVERALL 44%  
 AMSTRAD CPC: OVERALL  
 85%

### ATARI ST Diskette £24.95

Mouse control of the main character is frustrating at times although the scrolling is comparatively good. The island scenery is attractive but sparse and sound effects leave a lot to the imagination. However there is some small in-built incentive to get somewhere — although the lack of items available makes it a rather tougher than it should be.

### OVERALL 61%

### OTHER FORMATS

An Amiga version will be reviewed very soon, price £24.95

"... an interesting idea provides sufficient tasks, although tougher than it should be."

# FEAR

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# CUBBING TOGETHER

## VIXEN

Marble

**C**omize Russell certainly fills the packaging Maritech gave her for the cover picture, but does the game pack as much in? The programmers of Vixen are based in Brighton and call themselves *Intelligent Design*. Their previous game for Maritech was the graphically impressive *Cash-83*.

The planet Gemach soon is a parallel universe where dinosaurs remain the lords of the land. Over time the female dinosaurs have hunted most mammals and almost every human. In addition, only one magical woman remains to resist them - the eponymous Vixen. Rescued by forces after her abandonment in the past, Vixen is able to transform into a fox when necessary. Armed with this gift and her little whip, she's a formidable heroine.

Vixen's composed of chapters of levels, the majority of the game's surface with some scenes played underground where Vixen becomes her fox alter ego. The main levels have the superbly digitized woman running to get to the tunnel before time runs out.

Whether behind the scenes or on screen to give the enemy a taste of her anger, Vixen is colorful. But the *Maritech* 83 game, this version is better, and the main character is equally well animated. *Specimen Score*.



Even at the slow pace of the *Intelligent Design* Vixen there is still the one small flaw - a lack of music. *B*



Attempting to prevent this and more for their next visit are a wide variety of traps. But despite dinosaurs Vixen can still lose, but for why. Though some take several hits - unless she is armed with the Mega Whip found in the bonus level.

This section is accessed by completing a level with the Fox Time indicator at the top of the screen, or maximum increasing Fox Time is done by collecting

to the end of the level. Some obstacles contain Mega Gems and unless Vixen loses them by being hit, they will leave points at the end of a level.

Much has been made of the game's intensity, and packaging, but beneath the shiny exterior and admittedly very fine graphics are last minutes and good fun on the 512, 1024 and 2048bit and 4096bit. *Maritech* has program without offering anything significantly new.

**COMMODORE 64/128**  
Cassette £9.99  
Diskette £12.99

Lacking the best multi-screen animation of most of the other versions - a few frames of movement are missing - the game makes up for it with speed. Gameplay is further improved by coin game fun - not constant on other 8-bit versions - that adds to the atmosphere. Nevertheless the game remains weak and repetitive and is limited by the inclusion of only one version.

**OVERALL 64%**

**SPECTRUM**  
Cassette £9.99  
Diskette £14.99

No less than on the 83, Vixen is a reasonably animated, though lack of background animation makes it slower. Playability is much the same, albeit with the loss instead of the 83's fast hit method, but the loss has three game versions, each with a title page, but not as nicely different large graphics.

**OVERALL 64%**

**ATARI 83**  
Diskette £12.99

A superbly designed looking screen, animation is certainly professional use of 83 graphics. Scrolling is better, not, but adequate, and 4096bit backgrounds make, with, but not as nice as the other versions. *B*

**OVERALL 64%**



Approximate of the Mega-whip, the winner of Vixen's most deadly Whip - 83 version.

Fox's heads hidden in large hanging branches. Using the whip exposes what is hidden, as well as the contents of small objects on the ground. Contained within the objects are gems (points), coins (extra time), multi-hit coins (one shot), and military levels which boost your score.

At the end of a level the amount of remaining time is indicated in white points and a Fox Time is sufficient to get to the bonus game, or to collect as many gems as possible while collecting

**AMSTRAD CPC**  
Cassette £9.99  
Diskette £14.99

A nice title page, but the game rapidly deteriorates from this point. Scrolling is poor, the main character is barely animated and moves very slowly. With ineffective graphics and poor playability it's very much the worst of the group - even with three game versions. *B*

**OVERALL 63%**

**OTHER FORMATS**

A conversion is expected for the Amiga. £19.99

"... an attractive, involving program without offering anything significantly new."

## VERSION UPDATE

## PLATOON

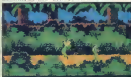
Share

ATARI ST €18.99  
PC €18.95

**ALMOST** an month after the original 3-D games came out to a critical reception comparable to that of the inside (TCMAGE) CD-ROM, the Spectrum 486, the Atari ST and the newly appearing Windows 3.11 and several other Amiga computers and the Commodore Amiga 486. Atari ST found has managed the PC version of 300.

Both games offers closely to

the original structure with an almost identical comparison to that of the inside (TCMAGE) CD-ROM, the Atari ST and the newly appearing Windows 3.11 and several other Amiga computers and the Commodore Amiga 486.



the original structure with an almost identical comparison to that of the inside (TCMAGE) CD-ROM, the Atari ST and the newly appearing Windows 3.11 and several other Amiga computers and the Commodore Amiga 486.

Second three opens the toolbar and gives you the 3-D point of view of a soldier in the PC's terrain network. As managed areas might allow you to move through the terrain, avoid enemies when they appear and in different circumstances, various objects. Maps and a compass should be collected to go on to section four where you engage in a battle. An enemy night attack



ATARI ST	PC
90%	90%
90%	90%
90%	90%

Reviewers of the Atari ST version rate it a very good game - PC version

must be fought off with some accurate shooting and judicious use of the 3-D perspective through the terrain. Unfortunately, you may arrive only to find all American soldiers are killed on your own side of the jungle. A compass indicates the direction you are facing but it's up to you to find the correct way to a target. Unfortunately, once there you find the Sergeant Barnes hidden inside determined that no one else should know it with him. The direct graphics help on the terrain are necessary for the player.

The PC version begins with a tone which would embrace a Spectrum, but sound is substantially rarely used whereas the Atari ST game has

continuous background music and subtle blood-curling FX. Graphics on both machines are the same, though the ST's are by far the best, even so for this game - an VGA-card option would have been nice for the PC. Platoon remains a tough game to play and the 3-D screen effect of the PC adds nothing to aid your task. The ST score gets well although the game slows down dramatically when there are more than two soldiers on screen at one time and high scores are thoughtfully saved to disk. Each scenario division provides a one-hour limit before the first failure combination.

PC: OVERALL 90%  
ATARI ST: OVERALL 90%

## CRACKING THE YOKE

## SONS OF LIBERTY

SHARE 64.5

Tuning from that ever-popular wargame subject, the American Civil War, *Sons Of Liberty* takes you to the end of the 18th century and the war of American Independence. The newly emerging American colonials fought British troops in a bid to free their country from the British yoke. *Sons Of Liberty* takes the conflicts of Bunker Hill, Monmouth and Saratoga in this opportunity to change history. With over 50 strategy games under their webbing, the California-based company is undoubtedly leaders in the battlefield.

You may control either side in any of the three scenarios, using either keyboard or joystick for the main control functions and commands. Each side controls strategy and combat with artillery providing the ability to range distant. A hot keyboard-driven movement option is offered together with three skill levels: basic, intermediate and advanced. Operator Points control the amount of moving control and other actions this unit performs.

Difficult terrain affects point operations in movement. Ammunition levels can be depleted, reinforcement times changed and hand-to-hand placed on

either side in the form of difficult terrain. Units include artillery and regular all play essential parts in the wargame. The intermediate

level brings in additional features including unit dispersion, receding unit formations and a reconnaissance option. Line-of-sight rules also come into effect at this level.

The advanced level includes systems to build fortifications

connected units with their own individual leaders and use a Command Control rating based on a unit's current state. It also only awards a limited supply of ammunition. The Command Control rating determines a unit's strength and the number of Operator Points available.

Despite the fact that *Sons Of Liberty* is a wargame with no comprehensive strategic play and positioning.

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COMMODORE 64/128  
SHARE 64.5

As well as better presentation, what *Sons Of Liberty* really needs is a reference card listing the commands - the essential components to the wargame. However, the game is what you have now come to expect from *SOL*, powerful strategy combined with an extensive array of commands to use and implement. A pity *SOL* is not making full use of the host machine's capabilities.

OVERALL 77%

## OTHER FORMATS

*Sons Of Liberty* is to be released on disk for the Atari range of computers at £24.95 along with a PC version priced at £26.95.

... powerful strategy with an extensive array of commands to

SHARE ...







# I SPIDER ROBOT IN THE JUNGLE

## ARAC

PC LEARN FROM LIVING

Originally an 8-bit release on the Commodore 64/128 in late 1988, *Arac* was released in America in the *Egypte Mieux Cuit* series as *Spiderbot*. The game has been licensed back from Epyx and released in the UK through PC Leisure, a new subsidiary of Prism Leisure. The PC version being written by PACS Entertainment Software.

Things are going horribly wrong in the Amazonian jungle. Three nuclear reactors in the nearby Orsted are going critical and unless what seems the jungle is going to permanently go on in the dark.

*Arac*'s hero robot, armed only with a bat, enters the Orsted to try to

stop the meltdown — 30 real time minutes away. The Orsted is guarded by plasma ball firing robots and bats only a rat to help him along, but his work set out. Fortunately he is capable of transforming into Spiderbot, a radioactive, bat-like mechanical. He does this by

biting and attaching so limited two robotic legs and a power generator. Now can only run. Climb through the combs and spring up onto low ledges while Spiderbot can double along floors and hang from ceilings. In some screens, the ceiling is the only way to progress.

### SMARTER WEB

By throwing the net of various creatures within the Orsted, *Arac* can shoot them into a portable cage for use when needed. Once a creature is released from the cage it will return to its freedom, perform a specific task. The *Arac* Spiderbot opens the rat needed to activate Spiderbot, the things

helps *Arac* reach high ledges. His force allows crawling Orsted rats and the Man of War flies, and electronic opponents. Some of the creatures don't *Arac* a energy on contact — cages creature escape. *Arac* a energy a double battery is also lost by letting down deep holes, taking the truth about guards or by staying too long in energy draining Spiderbot maze. Loss of energy and the game finishes in defeat.

*Arac* can be played either as a full or short game, with the short being 10-20 minutes in length. In the former, an in-battle begin with the Spiderbot enemy, accompanied and a few creatures trapped in the cage.

*Arac* has been for a caption — the battle that was over and less, perhaps for some other Spiderbot needs.



### PC Diskette CD-ROM

The trials of the PC edition again with the familiar lookback of four colours on screen. CD-ROM is the only perfect made customised look, physical sound and equally nice graphics. The edition is standard platform and editors, but it has the simple controls for many games of this type. While *Arac* is reviewed for IBM-PC/XT, fast speed and action, *Arac* is more subtle. While pressure is placed on the player and it's always unhelpful both gradually and in play. The Spiderbot made and the process makes flowers of an outside adventure but most and all such it is enjoyable and absorbing, if a little local feeling.

OVERALL 80%

### OTHER FORMATS

*Arac* and *Alan ST* versions are scheduled for release around November of 1991 for £12.95 each.

"... enjoyable and absorbing ..."

### VERSION UPDATE

## ROCKFORD—THE ARCADE GAME

Multiplayer Action

### Ariga, £79.99

Two months after conversions for the CD and PC versions, *Rockford* is here for the Amiga. Retaining the much-imitated look of the Commodore game, *Rockford* assumes around collecting robots, knocking enemies and transporting items through levels. The arcade game has *Rockford* exchanging his identity log-in features for rather more human ones, playing a Hunter, Scientist and even Dr Frankenstein on the game's five available worlds. Each world is

made up of four levels consisting of approximately four screens in each, packed with brain-teasing puzzles to be completed within a time limit.

This version has some superb tunes and sound FX (especially graphics with a three subtle use of colour) and a new pseudo-3-D effect — but it is probably best judged by the superb sound effects, including *Rockford*'s own commentary, which is great. It's less than one would expect of an arcade game, while changing the graphics. In favour of some fairly new ones — such as the cook-



The Williams of *Rockford* are certainly not much for *Rockford*.

collecting apples while being chased by *Rockford* enemies — have removed much of the original's appeal. Underneath the graphics, *Rockford* gameplay is

virtually unchanged and it will worth a look if you're not already a critic.

ARIGA—OVERALL 70%

ATARI ST

# EXPLORE THE

# OF T

# OOE

Your plane has ditched on a lush, tropical island teeming with prehistoric life. You and your companions survive but, inevitably, from the impact is left lying a large, strange machine. How do you use it? How do you survive in a world where you rub your eyes in disbelief? In *Dinosaur*—where are you, and what? Now you learn to survive in a world unclouded by modern life—a world that lives in time. Stunning graphics and exciting action in this thrilling, innovative game.



You are one of the elite— a helicopter crack fighter in battle against a formidable enemy. You'll need all your skill to take advantage of every tactical scenario to keep on going where others would fail and courage to face the inevitable bombardment by a wide variety of helicopters and artillery. And if you survive *Army Moves* you'll have some great tales to tell!

## ARMY MOVES



# AND BEYOND HIGHEST YOUR

\$79.95  
EACH

# IMPACT

# THESE TREASURES

## THE

# Dean



The Award-winning film by Oliver Stone has been reimagined into a best-of-the-software

entertainment medium creating a Next-Gen Computer Game. Based on the "Best Film Television Game" — the program has received critical reviews on all formats. Special two-disc set containing a PBS Biography game edition and audio cassette of Orinley Nelson's classic story "Tracks of my Tears"



# BEYOND THE HEIGHT'S I CAN

# ATARI 2600

the name  
of the game



Game has passed yet despite its recent popularity in the original Atari 2600 game. Dimensional shifting from "IDOL" has come back to life and occupying the huge space of the game. We've entered our Ultimate Atari 2600 experience through long forgotten computer database to find the answer to the threat. "ATARI 2" is launched and speeds towards the destination when presence before it has extracted its revenge. The Revenge of "IDOL"



# COMPUTERS

Pack your suitcases we're off on a whistlestop tour around the globe to see where the major home computers are most popular

Compiled by RICHARD EDDY

**SEGA** Over in the States the Sega is currently popular and given the company a turnover of £850 million last year which necessitates a lot of Master Systems Cartridges and other peripherals. Canada is also getting a good business ground for Sega - just not as hot as the USA.

**SI** Staff distribute the primary and you'll want to be on sale in the Caribbean for the start next to the sun (as noted) and in the States it's selling reasonably though westerns tend to do better than it does in Britain.

**NIK** The Super Model does are now becoming scarce enough to make £1 million. Nintendo consoles in the States as the market is going to take over it is the biggest selling toy. British-made software at Number 1 and Number 7 now. There's a Proton, Bear and Wizard And games.

**COM** Some of the range Commodore is very cheap. Japan appears to have introduced the Atari ST and along with IBM PC is the most popular PC machine going. Software is also good. Commodore never sponsored a deal of UK software is licensed to major UK publishers recently. There's Microsoft, Amiga, (Commodore), Oxford, Oxford, Cui-Cui and there's Amiga and the Commodore want to PCs.

**CPC** Spanish Florida and Canada provide the biggest European markets outside the UK - Norway, Dutch, Sweden as they say. Software is the name of the game. Software for our European shows similar appeal to the ST but software houses such as the software houses in Scandinavia (Lundberg, French - Super Soft, Rainbow Art, German - Bad Cat, Great Dane, Spain) and German (Spain - Army World Game Club).

**SI** With a growing market of 50% in the country it's clearly the most popular. It's not home (MSX) around by the end of the year. After a year to start another 100,000 units (even though the price has risen by 15%).

**SI** In Germany the ST is the most popular machine and that is due to give it a bigger push this year and it's legal sales (up to 400,000 units by the end of 1984). It's not in high-end, capital software houses (like some Arts) and negative coverage in the press. Power Play and ST Magazine.

**SPEC** Though the machine is mainly a software machine, it's not doing well. Though there is this market of Portuguese software houses. Spain gets some attention over from America which is the product of Army World Game Club for the region.

**CPC** The first ever PC in the UK has found a faithful steady user base. Amiga offer no sales figures but they claim to be doing the CPC range. Though software can't rise high without essential European sales the CPC could be on the downward side.

**SPEC** Some of the best in the UK. Spectrum is the most popular 8-bit home PC in the UK. Amiga remain only about current sales figures for the +2 and +3 but they have topped the million mark. A good sale of +2 has software is estimated to be about 1000 per unit.

**CPC** Because of good software in the Amiga CPC is the most popular. It's found in some wild places - and Chile is very hot place indeed. There's some that are also found in Poland and Greece.

# GO GLOBAL!





the film, the director's use of color is a key element. The film is set in a dark, industrial environment, and the use of red and blue lighting creates a moody, atmospheric feel. The lighting is not just a backdrop, but a character in itself, highlighting the textures of the machinery and the intensity of the characters' emotions. The use of color is also a visual metaphor for the film's themes of power, control, and the human condition. The red lighting often signifies danger, passion, or a sense of urgency, while the blue lighting suggests a more somber, reflective mood. The overall effect is a visually striking and emotionally resonant work of art.

**THESE ARE THE**  
BEST OF THE BEST



The film's narrative is a complex web of intrigue and suspense, with a plot that unfolds in a series of carefully constructed scenes. The director's use of a non-linear narrative structure adds to the film's mystery and depth, as the audience is gradually pieced together the events leading up to the climax. The film's pacing is deliberate, allowing for a deep exploration of the characters and their motivations. The use of a handheld camera style adds a sense of immediacy and realism to the film, making the viewer feel like they are part of the action. The film's ending is a powerful statement on the human condition, leaving a lasting impression on the audience.

**THESE ARE THE**  
BEST OF THE BEST



**THESE ARE THE**  
BEST OF THE BEST

**THESE ARE THE**  
BEST OF THE BEST

**THESE ARE THE**  
BEST OF THE BEST

The film's visual style is a blend of classic cinematic techniques and modern digital effects. The use of a color palette dominated by red and blue is a striking choice that sets the film apart from other works in the genre. The lighting is not just a backdrop, but a character in itself, highlighting the textures of the machinery and the intensity of the characters' emotions. The use of color is also a visual metaphor for the film's themes of power, control, and the human condition. The overall effect is a visually striking and emotionally resonant work of art.

**THESE ARE THE**  
BEST OF THE BEST

**THESE ARE THE**  
BEST OF THE BEST

**THESE ARE THE**  
BEST OF THE BEST

VENTURE INTO THE MYSTICAL MEDIEVAL DARK AGES IN

# WIZARD WARRIORS

*Eye of Newt  
Blood of Rat  
Bring Me The Powers of  
Vision & Combat*



It goes that when destiny calls, you must answer. You will be tested in the darkest of times, and you will rise to your greatest. The power of your destiny is waiting, just within your grasp. It is time to rise, to become the wizard you were always meant to be. The power of your destiny is waiting, just within your grasp. It is time to rise, to become the wizard you were always meant to be.

It's time to rise, to become the wizard you were always meant to be. The power of your destiny is waiting, just within your grasp. It is time to rise, to become the wizard you were always meant to be.



CONTAINS  
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# GOING OVERBOARD

After a short holiday boardgames are back, and this month we test the qualities of the game of the 'year' - 88 and whip up a sandstorm with Piremid in the land of the ancients. But first, switch your mood to love, here's the risqué news

## SUMMER [S]EXPLOITS

If you don't possess an open mind at the moment make sure it's unlocked in time for this mid-summer release not intended for the sensitive. Acorn boardgame producer **Paul Leonard Games** have put another twisted product to add to their growing range - **Wicked** is the board game that's crazy via each side of new looks and 70 rules make its appearance in a non-visual board game is a quest to reach the woman's apartment. Making little are the player's who collect nasty cards to keep up the strength, there are questions to be answered, challenges to overcome and 2000 abuse formulae sure the twisted hours. However,

as Paul Leonard's publicity department informed us, it's quite mild really, each player has to collect a woman or try to get it or complete the game. **Wicked** is the board game's first on general release in late July. After playing around with **Wicked** while playing became so changed you will be in need of help to get past it and the **88** **Game** is a twisting. Through the number 88 is a number of the adult content and takes players along a futuristic journey through it. Dealing with growing pains and exploring the human psyche are achieved by answering probing questions. The weekly chapter **88** **Diary** is a twisting of the game on your

80000 score, stay tuned!

If you can't help yourself work the lines offering from **88** may be of interest to you in the name of the god **88** being cartons where players turn over their randomly placed cards each bearing an initial and have three minutes to concoct sentences on subjects such as sex, violence and professional swimming. As **88** explains, heretical is the late game which encourages subliminal thinking while exposing twisted minds. What these can amount to is the twisted world exposing the more than you ever wish.

## 88 DIGITAL DILEMMA

1PL, around £10, 2-4 players

**F**irst exhibited at the last Home Exhibition on stand 202, **House Of The Future (COMBAT)** is **88** **Digital Dilemma** was described by Professor **Walker** of the Royal College Of Art as 'the game of the future'. It is a visual game which means there is no central playing board - each player has their own. The six box colour contains four playing boards, number cards and colour digital chips. The objective is to pool a two-digit number, the objective number, and attempt to recreate it, or numerically as close as possible on the playing board by moving the chips.

The interesting factor is that the objective number has to be created by performing one of four moves with the digital chips. Below the board there is previous moves the four moves are **parallel** - move chips straight on the board but not add or subtract any **add chips** - add but not move any **subtract chips** - take chips down to 000 more any **do nothing**. The winner is the first person to create the objective number but loses.

### THE VERDICT

It's a brief diversion this one and not so great on the amount of entertainment value side. The idea is a clever one and if you're in the mood for logical (forcing a works well) **88** **Diary** for the teenage game's player it may prove excellent and slow.

## PIREMIID

Egyptian, 4000BC, 2-4 players



**A**s with many computer games at the moment's presentation is one of the most enjoyed boardgame factors and **Piremid** is an excellent example with clearly defined board and 170 playing pieces. It has taken 18 months to design the game involves the beauty of the ancient Egypt - the sea player - through the lands of Egypt. The playing board is in a sand shape - the objective is to reach the centre and take your pyramid.

Traveling on the out of a plateau players through a city to quarry up the hills and across the desert. To make the passage safely, build a pyramid and build people, need to be accumulated to buy food for the tribe and some religion (based on). Both players and teams can be accused by trading - for anything players have in mind!

The board is evenly scattered with hazards and pit fall squares. There are sun squares (good), hot squares (bad), and sand squares (neutral). Both players must have the matching building cards and a small team to complete construction.

### THE VERDICT

For all **Piremid**'s wonderful playing pieces the game does lack any replayability and energy to keep going through long games. Much of the game is down to building little team for tactics, playing or various trading. It's nice. But not that nice.



# NEW LABELS, OLD LABELS, NEW COMPANIES

On page 54 we look at the hype in the name; here, John Gilbert examines how the name of the game may be in the change in the name

The software industry is burgeoning under a wealth of strong product, colourful advertising campaigns and high public awareness. It's helped along by a support group of magazines such as THE GAME'S MACHINES and television programs which directly or indirectly use computer graphics and arcade games.

**T**he market which is beheld at the big companies such as Commodore US Gold, and where money and statistics are important if you want to succeed. Fortunately through the market (and then) integrated big companies are capable of coming up with new ideas and concepts to give the industry a fresh face despite the lack of any new ideas or companies on the scene.

Last January the "new label" has been the province of several and budget software houses. Look behind soft game as MUSIC FOR PLEASURE, MATHSOME HOUSE and the old "Adventure" (the renamed MATHSOME, I think) will find figures such as "The" (34) and "Maths" (34) have shown new this business management.

## GO FORTH AND MULTIPLY

There are three main reasons why a new software publisher would need to identify operations into another label. First, it's difficult (most labels are limited companies) in their own right, they are the directors of the major company are not likely to exist. Though as potential creditors of their own subsidiary, any resulting money from the label can be paid back to the main firm.

Second, a publisher involved in arcade games may decide to get into mainstream but doesn't want to be linked to those products by its name line. Also companies such as US Gold have differing product ranges which will have differently advertised images. US Gold used to do its own software from the States, but now goes in a game conversion work in Britain. It's a 1987 idea to go back to the American image with games mainly for the US market. For those the new label could be created from the parent company, and the answer now says that has changed, current thinking suggests it would be better to

promote identities such as Fantasy Arts, rather than the US Gold image or directly names some games as

Third is image protection used by many high-ranking companies, originally they either regarded computer games as a frivolous — though profitable — sideline or they already had a booming industrial software business putting out releases. Communications packages or word processors. One such national concern was British Telecom which first regarded games publishing as an interesting project but soon found it connected to the old image.

## OUT OF THE FRYING PAN

Finally, the budget label was the first to go, shortly followed by parent company Telemost and finally the Fantasy adventure imprint. Both imprints have become quite managing to keep their identities separate.

Even in formation however, Fantasy has undergone a transformation which has just been rationalised by publisher Paul Hobart to transfer out its old games such as *Life* and *Bubble*. Hobart introduced a Fantasy Budget at a mid price point and created Fantasy Silver to take on the low-price range.

Confused? Well the publishers at Telemost thought you might be and have just put the finishing touches to a new image — labeled *Swanford*.

They say the reason for the reformation was not entirely a matter of product identification with a particular label — in Fantasy Silver at £1.95 — but rather that the Fantasy label was in danger of being confused identity.

To make sure that no confusion occurs the Fantasy and *Swanford* logo has to stand out of the newly designed cassette cover formats and a colour coding system is used to show what

sort of game we are after. *Swanford* products will then exist as *Swanford Rigger*, *Swanford Hunt*, *Swanford Egg Hunt*, *Swanford Kite* and *The European Football Championship* will release £1.95.

The general standard of the *Swanford* games is as high as you will find in budget ranges. *Swanford* for politics game in which you become a politician, egg which needs to hatch. You must keep warm, avoiding using items such as an infra-red heater, which can be found on a tip around your ward. Transport is provided by means of transport or messengers — which don't guarantee destinations, while charges, USA crops, a horse, pencils and books might help you — or not.

Similarly, *On Air* — at the higher price of £2.99 — puts you down at the great job of being a DJ where a letter game of expanding goals on. The drive are protected by transparent screens, but ultimately it's up to you in your radio ranges, which is also making making your head.

Further up the budget budget price scale *Swanford* is doing things with the *Swan* £1.95 price at £1.95 in the 18-20 conversion of the 18 games involving the release of your spiritual path from the grip of the evil Terry Bat. Struggling through 18 security cameras, some there's only a bubble gun for combat, and as you get each one you gain access to super devices such as laser laser, a teleporter laser, a *Swanford* ripple laser and a laser coating gun.

Finally, meanwhile we continue to £1.99 mid price budget range products with games *Earth Light* (features the music and voice from Jane). According to Fantasy, the quality of mid-price range will be markedly better than the low price and you can be equated with mid-price games.

## SPECIAL EFFECTS

Over the biggest of the software industry's *Swan* has just also launched a label, though its founders are outside rather than inside the parent company *Swan* (UK), formed by former Danish man Paul Phipps operates out of the former 3000 industrial corridor on a series of 18-20 games which covers markets.

The first *Swan* project was the successful arcade game *Party* by high packaging, ensured the,



"a publisher involved in arcade games may get into adventures but doesn't want to be linked to those products by its arcade name."

through the name Ocean was envisioned on the cassette insert for the company's movie hit public relations and prepared the way to its latest release *Guts* (TIGRESS Spectrum update 016 listed).

When you take *Guts* apart you can see the effect the makers of the

game Ocean out of hospital he discovered his mighty original. It now stands right alongside titles with Paul Norwegian and the rest of the team. The result we already know the player immediately "bumped" inside a space-based super alien with a battle against it can easily start one of the game's 12.

Special FX intends maintaining the original and wants to make under its own name eventually, but what there is more than happy with the Ocean association. The company started with just four members of staff but now stands at 12. It is about to do another publishing deal with Ocean but in the meantime is working away at its new title *Warrior*. The game is a futuristic, hyperactive version of *Top Gun* in which you take the part of a missile pilot. This version, however - is based on an underground tunnel - is driven by the plot's mood and is not limited to transport or combat.

Special FX is a new marketing move as to go into PC game production, an area booming in the States but which is missing resistance here.

## EXCITING BLAST

*Obey* by Ocean is not the most exciting name for a new software company, but you've gotta admit that the sparkling new company is making its game against the big guns in the '88 32 games war.

Excited is the game called *Foundations* (Ward) (reviewed 10/28/87) was 01 116) an instant success, was marketed along similar

"Andy Nixon underwent an exploratory barium meal examination which produced some colourful pics of his guts."

American line to that of Special FX, the program - is multimedial inside game with basic similarities to *Amos* - is important but so are the maps, security passes and colour information details in the package.

Excited is now well-placed to launch its second game which is based on simulated paralytically on reality and called *Phantom*. It's a word game and like so many names these days, based on a dream reality. At the start life is a treatise. The Paul Fox creator is about to come - you the title are there on the end and you're trapped in the mundanity of it all but you can read all about that in the systems file month.

## CHANGING MARKET

The software industry on the impressions has changed little since mega-corporations like Ocean and Activision - only independent - came on the scene. But there is a market change in product because unlike other industries there is always room for new adult companies and here at the top end in the charts.

If it is a single trend in the computing software market that new people can make it to the top so easily, and hopefully it will continue to work that way.

Unfortunately as industries mature they were grow tough and it becomes increasingly difficult for newcomers to break into the business. So if you fancy that starting your own software label now might well be the best time.

"Special FX want their label to have the glamour of the film world and connections with the US."



side note it will have an eye. The might perhaps find some illustration has the best American feel to it. Even the logo of the book provides a substantial link with US New in particular a graphic link with the 'lightness' of *Highlanders* (01 040 Ocean) - I hope there is no trademark clash with the *Highway*.

Look on to the game which has a graphics style aimed exclusively in quality and as outrageous a picture as we've come to expect from US companies which sell through UK outlets, such as US Gold. These guys want their label to have the glamour of the life and are commensurate with the US. Even the story of *Guts*'s development seems of Hollywood. The original title for the game came from Andy Nixon (Special FX's previous title, according to Ocean) he recently underwent an exploratory barium meal examination which produced some colourful pics of his



# IN OUR SIGHTS

**TARGET GAMES** reckons to have a new approach to computer strategy games. **THE GAMES MACHINE's** war expert, **Robin Hogg**, tests the beast!

Do you remember *Clash of Royal Star Raiders*? As a Spectrum-owning strategy player, you certainly should. They both became cult games, though never receiving the wider recognition they deserved. And they have something in common apart from strategy—the name of **Julian Gollop**, their programmer. It's been a while—over three years—since *Royal Star Raiders*, but Julian hasn't been idle, and the results of his endeavours can soon be seen, as his new company, **Target Games** joins the software ranks, promoting an entirely new approach to computer strategy.

In earlier times, strategy games were viewed as a minor part of a publisher's range of policy, and although *Clash* was marketed by BPS specialists Games International's software was the company's biggest publishing software shortly after *Star Raiders* had both a sequel for their single-minded software to complete strategy—looked the more strategic to produce *Royal Star Raiders* sufficiently. But the game survived, Julian wrote it and it suffered through five years of the notorious low price of £1.99 under the name of *Robotix* and its far superior game *Robotix* and eventually *Clash* as a budget game.

## REINFORCEMENTS

The *Target Games* debut *Laser Squad* is actually the sequel to *Robotix*—it follows *Robotix*'s format in general screen display, but generally it's considerably improved and upgraded.

For one or two players there are three scenarios (see review).

The information screen shows various statistics of a particular unit, lists the different strategies of different units and even who's the boss!

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**Warrior One**—The *Assassin*—Controlled from laser grids between the necessity of the *Laser Squad* line nearby. *Assassin* and *Warrior* combat close.

*Assassin*, *Warrior*, *Assault* and *Assault*. From the *Assault* are the *Assault* line. Each presents a different challenge, acknowledging the key strategy elements that made *Robotix* such a success. Software support for *Laser Squad* will continue after release, with further scenario releases. There's a long queue of titles from *Target Games* offered an expansion facility to experienced players who have released. Julian hasn't made a decision yet, but it looks likely that several will be provided for.

In *Clash*, *Robotix* veterans will find a total 500 scenarios, and the same may be expanded and added to targets planned and tactics determined. There's also a scanner to display a strategic map of the entire playing area.

## WIDE AND DEEP

Something omitted from *Robotix* was the option for position movement, which led to problems, players simply moved the cursor around the

playing area based positions of attacking and defending units and initiated a game-winning strategy. *Clash* in *Laser Squad* the line of sight rule is more simplified. A character may have a perfect view of a corner shield, but an enemy robot could break up shield and not spotted until it's too late. Suspense and tension results and the uncertainty of close-quarters combat has been recreated perfectly.

And there are more units. At the start each player gains a number of points with which weapons equipment and armour can be purchased, giving much more flexibility in creating game strategies and tactics from *Robotix* into their fast set of weapons per player. Weapons can be used in close quarters, but the more potent weapons can be used in attacking not only the target but nearby obstacles too. Plus there's upgrade that *Robotix* has led to enhance versatility or flexibility into an on-line form.

Targeted combat includes normal methods of aimed shots and opportunity shots, but also area shots and automatic fire. The latter results in a spray of the over-saturated area, handy for providing suppression or covering fire.

Each character has his own statistics, much more than the basic stats of characters in *Robotix*. Items, again, strength, armour, weapon skills, and unarmed combat skills all play a part in the combat.

At the time of writing, *Laser Squad* is in development, but the computer opponents have yet to receive artificial intelligence. Targeted combat is also not present in the present version. There's one more feature to mention. *Laser Squad* will be in development on Spectrum and October 3 to Commodore 64/128. The game looks set to be a winner. This is classic strategy, very user-friendly in operation and looks likely to be popular in play. *Target Games* have little doubt about the first program.

## WARD WARS

Looking ahead *Target Games* plans to release *Clash* of *Clash*, a game of magical combat featuring a bonus, reminiscent to *Clash*.

Up to four scenarios can play, creating a wide variety of spells or programmes in a playing area set over a scrolling background. Up to 10 types of terrain, hazards and the old galaxy weaponing concept. The *Clash* will be a 3-D character located in size with at least four frames of animation—quite a departure from the single-character graphics of *Clash*. *Clash* will include numerous 3-D scenarios from other players, and scoring records to perform your best, fast as standing judgement on your opponent. And points may be created to use against enemies and the heavy world creature summoned up.

The *Clash* may well mean more playing with more *Clash* for weeks to create personal tactics and recently stronger strategic gameplay of more depth and scope—games which could be said to constitute *Target's* new strategic heritage.

"Suspense and tension and the uncertainty of close-quarters combat have been recreated perfectly."

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# HYPE'S A NAME

Naming the game's the name of the game but, as Barnaby Page discovers, a company's naming game can put you in oddly-named company ...

**S**oak that put a stop to it! But if you go to an old-fashioned hotel you'll find rooms with names like *Irresistible* and *Irresponsible* names from the days when the British Empire was still on its feet. Soak strong stuff!

But you wouldn't expect to find a City-squared-car named *Irresistible* — so they've got delicate auto names (*Eleonore*, *Marlene*, *Sam*, *Walter*) spring to mind because they list delicate auto names like:

But first and almost are grand geographical names: *United*, *Continental*, *Horseshoe* can be found — *Over the Hills* — in passing. Enough! Let's find some power and release high windy Burnough Hill and youth.

But to the outside world-meaning manufacturers, too, selling, just leaving word. Personal distribution about computer names is the full collection: *Apple*, *Apple II*, and some to later *Acorn* and *Commodore* (suppose that you'll hear *Business* models in a garden from anywhere else on earth). One publishing company, passing a new machine-specific magazine, has jokingly given it the winning title of *Your Plots*.

Yet the names of the games machines tell a different story. *Intellivision*, *Apple* and the rest of the archaic were originally so dubbed in someone's unpretentious office how very nice and famous computers are made many of the early home machines — like *Commodore Spectrum*, *Intellivision*, *Apple IIe* — were selling themselves well on personal use handsets, but an strong advertisement sign loudly going where no man had gone before.

The next generation of machine names shows how international the industry has become. *Amiga*, *Amstruc*, *TT*, *Sage*, *Paradise* are all pronounced

in their European and some oriental languages whereas *Spectrum* would be an impossible foreign-sounding word to a French or Italian speaker (and indeed it is a handy word outside Britain).

International input is important. *Apple*, which sells its workstations high power terminals all over Europe, recently changed its name to *line* — because *Apple* enough too much like the French for that!

When German company *Schneider* announced in March it would start selling its low-cost PC clones in Britain, already trading *Proseries* was removed from the British firm's list. They'll have a difficult time on their hands. What most people might be able to pronounce *Schneider* they will be able to spell!

*Amstruc*, which stands for *Amstrad Super Trading in functions* and *provides* that it is a little easier to pronounce you must hardly marvel it — a bit like its closest English-sounding rival.

*Amstruc* really is a leap of understanding and so it's copied

can see with *Acorn's* 30-bit machine, for *Clive Sinclair's* portable *Zinc* could just as well have been called the *Portugal* but there's a technical specificity to the name (derived from a BBC professor who introduced *Sinclair's* preliminary set-up) which goes in 1984 100: a 2 is only an always away from being an 8.

Hardware manufacturers of course have to keep straight steady and machine names would suggest usability. But whereas each home machine computer set custom with just three or four others, the software houses must struggle to stand out from dozens of titles and come up with some of the most striking company and product names around.

Some try to lead the field with big, impressive letters of the sort usually given to army units: *Ocean*, *Elite*, *Comcast*, *US Gold*, *GGI*, *Dynasty*, *The Power*, *Imvivo*, *Grand*, *Nam*, *Entertainment*, *Elite*, *Acorn*, *Force*, *Play*, *Shark*, *Genesis*, *Intellivision*, *Thunder*.

You can't be too obvious about it though. *Top Gun* was a probably the

Best tip to lead the field with big, impressive names, such as *Thunder*, was seen here on the *Commodore* 64.



**U.S. GOLD**  
A  
THE QUALITY OF THE GAME

**ocean**

**Acorn**  
The charm of experience.

**Commodore**

**elite**

Apple and the rest of the archaic were originally so dubbed to convince an automated office how very natural computers are ...

# S IN ME



How popular names could make life a brand of blue jeans, and why? *Andrew Ross for Interface • Commodore 64*

and software house name around because it's so ubiquitous and Coda Machine comes a close second. The two 8-bit/16-bit houses might as well be called New Good Games!

Others can be high-tech-sounding like Softek Digital Computer (it means nothing but sounds like a powerful programming language), Talamon (it's a part of the word "Paradise" if it strikes Apple II-III).

Warlock digital falls into that category and it's also taken from the name of founder David Warlock — just in case you combine names. Electronic Laboratory and Mark Stinson and through return to the company's worldwide base.

American houses, coming to an end, never had that British software industry. Think of themselves as equivalent to book publishers or film producers and try to show it to their names. Electronic Arts and Memorex (for instance) are technical organizations (electronic music) and credibility (art, games, films) comes from the name.

Others, like the video manufacturer Rembrandt, follow the same

same software houses try to get as far away from the picture image of home computers as they can with such names as Lionheart, Big Apple, M.A.D. (just a little less economical) and Gameworks Graphics.

Many try to strike an elevated generalist chord with abstract-sounding names like the new Mandrake and Telemouth's Pireland and Painted — though the latter was originally to be called Bluebird and was abandoned after weeks. Telemouth's original name Blue Birdkeeping retained a Paintbird feature.

Others hope for the same effect by going to play and gambling with Jewels-Cats game names like Dr. Mc King and Don Garlock of the national company of Blank Lamp, Shadecap and Marlock — only to compare to the mysterious deal with John Amis and Suddick.

Equally embarrassing is my old friend and today a short meaningless regular futuristic film. The FOX 2000 Game.

More intelligently gone have always been people a game names — Apolitical, Frost Apple — and with-

nessary to track it down. In 1982 we had Main-Concept, Laser Battle At The Edge Of Time playing fun at the cosmic struggles and nebulae around which feature in so many games.

And recently budget house Alternative announced that Mike a dig at Code Masters's habit of throwing together selling words such as "the" "super" "professional" "plus" and "ambitious" (to its own advantage, Code Masters' Code is an acronym for "computer stimulating sales").

But I think it was quite of the mark to saddle Alternative with *High Speed Revolution*.

Originally not all Alternative best chose its name because the word comes up so often in conversation and that made a similar marketing endeavor around 1980 when it chose a general term "personal computer" for its PC range. After all you can hardly avoid using PC if you're talking about personal computers, whereas IBM's usually arbitrary listing product names like *PC/XT* (XT) are unlikely to creep into casual conversation.

IBM also tried the generic name trick in software with its trademarked personal computer PCPC — as though it suggested there were only one other name for computers and it is the best. On the PC (I hope Ashton-Tate has done the same with its market leader office one of many software packages with a Capital Letter in the middle of the word).

Apple Mac software producers are particularly guilty of the nervous to be manufacturers coming up with things like MacDraw and HyperCard Professional as if they think they're new releases and it is the case. On the PC (I hope Ashton-Tate has done the same with its market leader office one of many software packages with a Capital Letter in the middle of the word).

But in unexamined stupidity I've lost an acronym most of all. Among the operating systems there's UNIX and DOS (Microsoft's bit Gene obviously never wanted any British slang) and less pronounced there's GCL (Gibson's) Golem Language for integrating databases and word) and WHOLEY (what you see is what you get meaning the previous is exactly the same as the screen display pronounced wiggly).

Among the programming languages in BASIC, PASCAL, COBOL, and C which rarely come out at the screen exactly with a single letter name (and a appropriately a serious abbreviation 1979-82).

Why is it that computer people fancy these names? Why is it that it is the programmers as often as the marketing end who come up with the weird game titles? Perhaps it's because they have to use English words after a long struggle of it with machine talk like

apple 0 0 0

What I look for Macintosh (office administrator) and MacDraw (art administrator) PC companies called Manager and Business Simulator (Simulator from Code Masters) and a Lotus spreadsheet called 1-2-3 (it is recognized of the name the latest 1-2-3 version is called).

Imagine the name of the game

The Apple Macintosh

apricot

AMSTRAD

Originality isn't all. Alternative itself chose its name because the word comes up so often in conversation...

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# THE DOUBLE



Howard Kendall says...

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# THE CAMCORDER REVOLUTION

The integrated Leisure Environment (as **THE GAMES MACHINE** reported last month) is almost with us, and a vital aspect is the role video has to play. Videos are learning to talk to computers, but to join the conversation, you need a Camcorder; to kick off the dialogue, Mel Crocker offers some suggestions on beat-boxes in a minefield of electronic alphanumeric software

Video cameras that can play back tapes instantly through a viewfinder or via television screen have been with us for more than five years and UK sales have increased by a hefty 20% since June 1988. Indeed, advertisement of holiday weddings, funerals, sports and Autos (the thing for far-right mounting) is still a thing what to say are now an integral as much. But with the introduction of standard video software packages, the market is changing rapidly. Electronic Arts has just released *Camera Productions* (124000) and *Director* 1.2 which gives the home user a moving life option animates graphical menus, scene generators, range of video effects, special effects and even a weather map. If you can't afford that, have £148 *Planet* looking around you could be making sophisticated videos at the touch of a few buttons.

The Camcorder of 1988 is more complex and sophisticated than the great Spoutnik of 1958! Spoutnik is Russian for 'travelling companion' which is a good description as any for today's combined video/camera-recorder it's about the same size and weight as that primitive camera combined ten times (ten thousand) and it stores one hundred minutes of tape.

We asked our man with the Superlenses, Mr. Peter and the cameras in his brain to coffee up with a simple diagram of Starship Camcorder over the page to help explain a highly complex chunk of hardware. The fact that computerised menu drives is difficult because it never get again. But that's what comes of menu-based recording on Brain's 6000.

## STARSHIP CAMCORDER

the on-board components:

- 1 POWER PACK:** rechargeable battery cells provide anything up to one hour's portable location use. Low-battery warning lights are normally displayed through viewfinder and/or on the operating panel. Some power can also be provided by a wired power unit connected to a voltage selector.
- 2 MICROFILM:** on any one phone, recording is limited. The modern Camcorder now employs sensitive microcapsules that record onto a punch strip of your video tape in the case of VHS or U-matic. The whole tape width is the area of Video 8. The microprocessor is usually the best computerised part of your machine because it is just with an Automatic Level Control which searches out any sounds in quiet conditions and amplifies them. Especially annoying is when it picks up the noise of your audio tape deck and tracks it sound like a flying missile, although it's just a tape of noise of the working photographer are often much more entertaining than the birds it dauntless father.
- 3 LIGHT SYSTEM:** the eye of the camera. An electronic eye automatically adjusts itself to handle lighting conditions which can vary from a brilliant snowscape to a candle in a bedroom. An iris and auto-focus in reflex cameras through the lens system, which can be made up of 20 or 30 elements, controlled by microprocessor.

**4 ZOOM RANGE CONTROL:** two electronic sensors adjust the lens barrel during automatic recording and provide the equivalent of your imagination. You just dial in what you're looking at. Thinking your subject is too small? Readers will note that the unit refused to include this component for reasons of expense.

**5 OPTICAL FILTER:** the unsung hero of the Camcorder. This one takes pictures of those unwanted aspects of colouring light and impresses them in its own black hole. This stops the tones of your moving images getting distorted, but it also means you are sacrificing the forest detail in order to present a better picture of the trees in your playback.

**6 IMAGE SENSOR:** this is where it all happens! About half a million microscopic units known as silicon photodiodes are arranged in a pattern which analyses the images allowed through the optical filter. It decides how bright and what colour each spot of the image is and then gives some extra data in spots of information. Then it updates its position 30 times a second!

**7 MICROPROCESSOR:** a marvel of modern technology, thinking a television tuner a minor achievement. It receives video amplifier and two analogue time-base inputs all down into something the size of a packet of M&M's. It allows you to observe what the Camcorder is seeing, and even allows for your own-eyed eye with a very fine adjustment.

**8 MICROPROCESSOR:** You've already used that job. So-called Your Camcorder is stuffed full of these babies. Practical circuit boards are often twice so that they can be located around parts inside the machine's body. These electronics are the key to a Camcorder's compact size and they have been one element in an incredible size. Some are thought often built at the factory in one shot or make it up as they go along according to what use they are put to, and often have 100

The Camcorder is more sophisticated than the original Spoutnik of 1958! 'Spoutnik' is Russian for 'travelling companion', as good a definition as any for today's combined video/camera-tape-recorder.

conferences about what to do next. Everything is controlled by them, including: zoom, motion, tape handling, subvisual processing, focus, zoom (even a weather report) if there is too much moisture in the atmosphere for safe recording.

**9 WHEN GARBAGE TAPES OVER:** the part of the video Camcorder where the errors get in, such as cut lines, crumbe-typos and very serious softies. The tape stores the in video moments, they're discarded to leave no holes and go for a spin around the guts of the machine, where stored and light is passed over it for safekeeping.

**10 WHEN HEAD MOVES:** this is the machine's workshop where the live image is translated into the stored image. Don't be tempted to straighten out this component, it really is meant to be like that.

**11 CAPSTAN:** the roller that moves the head drum at the correct speed, and feeds the video tape in. It's controlled by a highly sophisticated crystal time.

**12 LIGHT SHUTTLES:** if you've ever wondered what that glowing glass capsule is, here for the camera deck. It's the bit that tells your machine that the tape has come to the end, and that the starting is re-winding and starting drive unit is receiving new instructions. The drive releases a tiny infra red spotlight which catches the leader tape at the beginning and end of the cassette.



PANASONIC VM 6000



JVC GR-40

## WHICH CAMCORDER?

Me's analysis of what's on offer.

Don't buy a Camcorder! If you are interested in using one, rent the damn thing, borrow one, get one on seven days approval, but DO NOT BUY. We are talking anything between £600 and two grand, they take time for you to assess their wrinkles, advantages and disadvantages and their authority for your ability need. And having said that, here's my analysis.

**SONY CCD-888E HANDYCAM ER90**  
This two in (one) this one's hybrid. It captures anything from five frames a second of professional tape or up to 50% price rate. This means it's an absolute bargain and it's also available without hardware. Both indoor and outdoor are times better than what VHS cameras offer. It's also available in a robust body shell. It's a double life, use battery life, it's one of the largest available at well over an hour, there's a 30 cut optional undermeter conversion focusing (zoom) and a impugny option. The only serious drawback is that its weight can be very limited, so take the length of the battery life.

**PANASONIC PM 6000**  
**JVC GR-C8 (244)**  
**SONY CCD-87-1 (190 £200)**  
Triple in camcorders are exactly the same, only the names have been changed to confuse the buyer. So

you'll be sorry to pay extra for the Panasonic. They are also heavily discounted in the highest, and if you look hard enough you might find them for as little as £190. Don't be fooled, nobody gives away something for nothing, and the reason for these bargain prices is that all the machines are being pressed out of production and by the quality is obvious. They use the same old VHS cassette, giving 30 minutes of bad quality recording, or at the optional slow speed one hour's worth of really lousy quality recording. They are very compact in fact, almost pocket size but very fragile. Plastic is replaced with brass angles and steel brackets, the of the standard dealer of a Brother Spectrum.

**JVC GR-C11 £200**  
**PHILIPS VM-2000 £200**  
**PHILIPS VM-8000 £200**  
Again these are one and the same

- ① Power Pack
- ② Microphone
- ③ Lens
- ④ Zoom Control (but, unless budget)
- ⑤ Optical Filter
- ⑥ Image Sensor
- ⑦ Viewfinder
- ⑧ Microprocessors
- ⑨ Video Cassette
- ⑩ When Head Drum
- ⑪ Cassette
- ⑫ Light Emitting Diode

marking, and use the replacement for the machine mentioned immediately above. And what an improvement! Consider weighing in at 1.2 kilos, the picture quality is remarkable for such a small machine. Unfortunately the sound facilities are still dismal, and because those optical has continued to drop to match all the advances, you will suffer from inherently amplified video noise every time something moves. Sobering about Panasonic in that.

**SONY CCD-700 HANDYCAM ER90**  
A remarkable machine, it's not better. I wish a number of tests that can be overcome. The body built-in can be replaced by plugging in a second external into the video microphone. You can't think that video images are built up and so you get a real surprise when you play back through a monitor and the picture is compressed by good macro facility. Battery life is about 40 minutes.

**CANON VM-82 £190**  
This is a camera, it's not, and having the a small lens is hard to focus and would a quality both real above average and featuring the following important facilities: laser macro lens, £200. A



the back view is of the time it is used...  
 covered as a...  
 the...  
 the...

**JVC SR-CV 51200**, also known as  
**TRISARA SR-60P 51200**  
**MINIHAMA SR-C26 51200**  
**JASA PR-58 51200**  
**PHILIPS VCR-6830 51200**  
**SHARP VC-C58 51200**

All of these are the same nice  
 cassette VHS-C machine and they  
 are all better than a piece in the eye  
 with a good storage being incredibly  
 easy to use. Suffering from the usual  
 head-bopping for duration on  
 tape the VHS-C machine was  
 excellent with means later low  
 speed plus good contrast and white-  
 balance controls. The good news is  
 the machine is over five years old  
 and the multiples are trying to offend  
 their reaction against this. Bargain  
 prices to be had in the summer sales  
 or deals in the street.

#### PARASOUND VV-95 51200

Do not touch the ancient VHS  
 machine till a price even though it is  
 the best valued Camcorder in the  
 land. It has just been superseded by  
 the VV 97 which actually costs a bit  
 less. The dealers will have to reduce  
 the price soon. I'm glad that if you  
 insist on using the available VHS  
 standard you could do better than  
 the best in the world. The excellent  
 panoramic feature adds an extra  
 20% zoom but not forgetting they are  
 still a quality. About 1985 it was  
 the best in the world and had a zoom  
 lens which seems about right.

#### PARASOUND VV-97 51200

Firstly it looks heavy and not a  
 hard-hat. Secondly there have  
 been several of the scaffolding on your  
 shoulder it certainly good. I've had  
 the the lens cover plus a brilliant lighting  
 zoom lens for extra sharp close-ups  
 and extra low-subtractive options plus  
 extra zoom lens plus VHS  
 controls for 1985. So quite  
 amazing. It gave something suitable  
 and extremely light. However there  
 are two options first there is a  
 daylight warning inside through the  
 viewfinder which warns on the  
 camera. Secondly they have adapted  
 the Panasonic model which was  
 the old VHS to the VHS. It was what  
 you are looking for. The camera is  
 useful, but not essential, and I will  
 recommend the VV95 at discount  
 price.

#### BRUCE VM-C38 51200

Most VHS machines which was  
 designed for a professional brother  
 it looks like a professional, weighs like  
 a professional and you still manage  
 has to stop something if you want to  
 run through the materials. It's a  
 nice machine and most professional  
 brothers do not need to manually  
 focus it now and that the camera

focusing will not mind the sound of  
 being left driving the focusing just

#### PORTAT 51-C80 51400

What a joyride more to hang on a  
 Camcorder than a dog of a machine.  
 This is in its technical elegance and  
 they fight to be improved of  
 themselves. Designed for its class  
 of camera shoulders the visual  
 image are what the Japanese call a  
 read of day and our fast-food  
 camera stopped out after 20  
 minutes flat.

#### SONY CC-5100 PVO-4 51600

#### SONY CC-5100 PVS-4 51600

Buy a Sony 51600 Sony 51600  
 is meant to be. It's a professional  
 but it's not a professional and they  
 are simply superb. I mean superb if you  
 are serious about professional quality.  
 Camcorder has one one three  
 better and another I mean the good  
 news is that with the VHS on camera  
 we can expect to see some healthy  
 discounts on the price. I mean a real  
 bargain on the price will start at  
 an amazing \$120 for the VHS to  
 Camcorder and when you compare  
 these machines to anything else in  
 the price bracket it is the comparing  
 with of Europe to Europe. Panasonic  
 camera. The 51600 -400 (the 51600 is  
 the one) -400 (the 51600 is the  
 machine that has the best of VHS  
 camera that TV outside broadcast  
 units employ. They weigh in at a hefty  
 3 lbs. but not comfortable on the  
 shoulder and they contain the best  
 PCM sound (not by a long way) at  
 the moment. It's a real beauty. I mean  
 the lens recording 8 foot wide  
 lens. Controls are good  
 even perfect picture at any light  
 level. Even a zoom control for the  
 camera. The camera who wants to see  
 a real camera. A real beautiful  
 product with nothing to touch it.

Yes I know all about SUPER VHS  
 (SVHS) which is a 51600-4 and  
 it is a real beauty. I mean it's a  
 quality for large and small. But in  
 the Camcorder market since July  
 1985 we are associated from all a day  
 by a name of similar products. Many  
 of them are the same machine with  
 different badge work on the side. Let  
 me tell you with these cameras.

**SOUND** If you are serious about the  
 sound quality of your video go for  
 the VHS. It's a real beauty. I mean it's  
 a quality for large and small. But in  
 the Camcorder market since July  
 1985 we are associated from all a day  
 by a name of similar products. Many  
 of them are the same machine with  
 different badge work on the side. Let  
 me tell you with these cameras.

**SPECIAL OFFER:** Sony about this  
 if you are serious about the  
 camera. It's a real beauty. I mean it's  
 a quality for large and small. But in  
 the Camcorder market since July  
 1985 we are associated from all a day  
 by a name of similar products. Many  
 of them are the same machine with  
 different badge work on the side. Let  
 me tell you with these cameras.

weight facility that actually works  
 manual. The camera and lens are  
 moving giving three hours on one  
 cassette which unfortunately will use  
 for fully charged camera pack.

#### SANY VV-81 51100

Always been a good offering and  
 very good. It's a real beauty. I mean  
 it's a quality for large and small. But  
 in the Camcorder market since July  
 1985 we are associated from all a day  
 by a name of similar products. Many  
 of them are the same machine with  
 different badge work on the side. Let  
 me tell you with these cameras.

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 mean it's a quality for large and small.  
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all-in-one of real (visual) and simulated (virtual) self-programming courses probably offer the most hope for AI although what that really means is difficult to define since intelligence itself can't easily be explained.

Though still not a ready answer, when the Japanese inevitably produce a program that tells you how to operate it and has an AI checker built in,

for most people there won't be a most people associated with 2000. I have 5000 computer and Cyberpunk has a similarly over-5000 word word list, very intelligent indeed. The instructions of an AI are what people like John J. Williams discuss in a recent manner with the theme of a computer needing a subprogram to represent itself in terms simple enough for a human to understand. In the

Handbook of course the AI is a translation of a pre-specified dead system that comes in chunks, chunky if not glitched like Bush. Ideas may seem more like letters but an acute mind scientist, who presumably knows more about the subject than most, was frustrated at a recent discussion about predicting human's words and up— at least— as path for AI. Even the open-minded Engineering Topics magazine carried a feature praising cartoon based AI because it being rejected by the silicon based variety. With biological computers often learning on the neurological basis, that may mean a little quiet hope. But the goal and argument remain. A higher level, increasing appreciation of computers is the creation of cyborgspace a concept that Hutchinson expert would likely be infatigable to explain in operations.

Cyborgspace has its origins in primitive arcade games, in early graphical programs, and military experimentation with remote jacks. The Gibsonian invention has multiple senses: travel and communications being done via a three-dimensional electronic world, namely, much to the visual style of the movie. That before that struggle with the intricacies of human (and computer) operating systems, systems, systems, the supramorphic (SMAP) core interface— has a whole world of its own.

California Bay Productions— former exclusively electronic AI, The British TV movie *Star Trek: The Motion Picture* (1979) has probably been most in for the AI market and a highly respected TV writer learned from some aspects of AI ideas in the 1970's.

### WOW

The last selection of references, a reference which helps find further references, is probably Gibson's. The novel with episodes from such sources as *The Player and the Piano* (1977) and *Countdown* (1978) has much to do with perhaps being the most of interest. The *Countdown* (1978) is a novel about a computer that is a very intelligent machine. The instructions of an AI are what people like John J. Williams discuss in a recent manner with the theme of a computer needing a subprogram to represent itself in terms simple enough for a human to understand. In the



### AI AND THE FUTURE

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### THE FUTURE OF AI

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# A DIFFERENT CODE OF HONOUR

**John Woods goes roleplaying in the Far-East this month with the RuneQuest supplement Land Of Ninja, and accidentally peeks at a Warhammer Fantasy Roleplay adventure pack**

## RuneQuest

### LAND OF NINJA

**Role-Playing Supplement**  
**Hardback, £18.95, 164pp**

**W**ith several writers undertaking detailed research in the service of their blogographic and the framework into performing acts of espionage and assassination. The Land of the Rising Sun makes a fine setting.

For Eastern RPGs — best-known currently a D&D's Asian-themed variant — there isn't much a natural step for most GMs to provide a Japanese supplement for it. RuneQuest's excellent role-play system, but Land Of Ninja can be played without the very least the basic RuneQuest rules and serves as a most certainly well-adjusted RuneQuestian.

The book — Game Workshop's attractively packaged, sturdy hardback style — contains a combination of background material, rules changes, and additional adventure ideas and a map to go scenario ideas out in realistic fashion.

An introduction explains that historical and geographical fact should not be taken to the fun of history (it then details how some real-world Japanese history can be used to add to plot and choose whatever elements appeal to them, whether in aspects of tactics such as magic and stealthy creatures in whatever way they wish. However, Land Of Ninja can be used as the basis of an historically accurate campaign if sufficient effort goes into preparation.

The database table system imposes many restrictions on what character types would realistically adventure together as usually everyone belongs to the same social group and courtesans who directly serve the ruling class. But there are rules for some castles for the versatile RuneQuest's premiss—empire system is used to players in doing also realistically generate characters of reasonable competence and knowledge.

The book also introduces some new skills — such as Deception and the fast-draw technique (Situational) — plus rules governing weapons such as the katana, jo stick and shuriken, and details the languages that characters will be familiar with.

For the Ki path is one of the most interesting new features — one that referees might like to carry over to RuneQuest fantasy campaigns. A type of magical ability deriving from great individual skill (acquired in a single burst of activity, often after lengthy preparation) is a newly developed by PIR, showing mastery (flexibility) of a skill. A character with such a feat gains the corresponding Ki at 25% and may increase it by experience and training.

To use a Ki skill the adventurer spends a magic point before attempting their skill. If the die score is less than the Ki percentage the Ki succeeds; the effects of which depend on the creature skill involved. A character who they produce a feat which is normally desirable but possesses minor magical properties, the Director will be used to enhance the Ki ability representing hours of meditation and/or preparation.

Of most use to adventuring types are the attack Ki, which with a third weapon Ki skill allows, similar attack to be made at once and shuriken Ki lets the user throw multiple throwing stars simultaneously leading to a devastating flurry of blows. All in all the Ki skills allow experienced characters to occasionally perform outstandingly impressive

feats and bring an element of magic into the game that is totally separate from out-of-the-box spell casting.

More conventional RuneQuest magic is covered however; the book gives an overview of applicable magic and its spells and includes details of which RuneQuest Clerics and Sorcs magic spells would be available from which temple. Again the clearly ensure most referees will have campaigns in a fantasy Japan where magic is common but those who wish a fast and game could dispense with spell-casting without undermining the system.

The bulk of the background material is in two sections on samurai and shinobis cultures — two very distinct entities. The importance of honour to the samurai is reflected in the HON characteristic, which character can increase by particularly distinguished actions and decrease by violation of the code of honour (GAI is important in interactions between samurai giving a direct measure of the respect a character commands. Additionally there are game enhancing rules for the effects of lethal and non-lethal from many games. Overlap can be used in an adventure getting interesting but is really unorthodox best.

For toys is a selection of rules and items used by these legendary types and scenarios are provided, including several sets such as Assassinate, Strapping from bonds and Gogol's such as a bag for falling water under. The book rounds off with a history of Japanese mythology, a glossary, a game-mastering tip and a good 56-page adventure for a group of samurai characters. A very early and fun table edition to any RuneQuest player's collection.

## WARHAMMER CAMPAIGN

**Role-Playing Supplement**  
**Hardback, £18.95, 126pp plus pull-out colour map**

This is not a new scenario pack but in reworking it a single hardback edition of the best has Warhammer adventure Games Workshop released — The Dark Elf and Shadow. Our Regeneration: the first mostly complete background material for the Empire (largely missing of the Warhammer 40,000) and featuring a lot of artwork by modern Germany.

The opening leaf in this first section (Warrior identity) — short and easily completed in an evening a play — is intended to introduce new people to roleplaying and also lead characters into the action of the next section: it is entertaining and clearly written, it makes the whole a job easy and some progression. It is intended to introduce new people to roleplaying and also lead characters into the action of the next section: it is entertaining and clearly written, it makes the whole a job easy and some progression. It is intended to introduce new people to roleplaying and also lead characters into the action of the next section: it is entertaining and clearly written, it makes the whole a job easy and some progression.

Most action in the pack takes place in Shadow. Our Regeneration: our heroes answer a very similar plot in the charming town of Thrive with a big through the arena and a visit to the bar through the streets of all in all taking probably two or three sessions to play through. PIR summing the parts of Regeneration can continue in subsequent Game Workshop releases. Death On The Run (including now and Power Behind The Throne last year).

My overall feelings about Warhammer Campaigns mixed: the book is well-presented and easy to follow; the Empire background and Regeneration descriptions (including a large pull-out map) could be useful for running your own adventures as well as the one, but the intensity of plot makes it very difficult for a referee whose players try to tackle problems in unusual ways and solve up with simple the designers have thought of.

A useful campaign pack then for paper-reflexers comparatively new to roleplaying. But referees who occasionally enter have in rural players' tradition of action intensity to keep them following the plotline or also ignore the prearranged plot and imposes responsibility with little or no help from the book. GMs will beware while Regeneration seems to be a messy and they better yet.







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# ENGAGE PHOTON DRIVE!

The Photon Drive is a new feature that allows you to zoom in on any part of the screen and then zoom out to see the whole picture again. It's a great way to see the details of your work without losing sight of the overall picture.

## Cinaviel



Robin Condy's Photon Drive is used to create Photon Drive features.

Could anyone hope to better demonstrate a Macintosh App as being standard by which a user can obtain should be judged? If you asked the question, I would have doubted it. Today I have changed my mind. The reason is Macintosh's Photon Drive.

Programmed by Robin Condy, Photon Drive is a part of the Apple II/III software that is designed to allow you to zoom in on any part of the screen and then zoom out to see the whole picture again. It's a great way to see the details of your work without losing sight of the overall picture.

The work area gives a full, clear, undistorted impression with all the Brush and Color Palette menus located at the top of the screen. This menu contains a 94 color palette (plus six color sets of 16 colors) a selector of eight brushes varying in size and shape and 14 color drawing tools (most of which are fully identical to those used in DrawPaint II).

### A BRIEF SUMMARY OF THE TOOLS

Detail and Contrast Freehand tools are now at ability standards. Colored areas are recognized like following. The cursor is set. Continuous Freehand leaves a solid

line. Bright Line draws a solid line. Lines are selected point to anchor. Using the standard click-drag feature, modified Curve sets in a similar manner specify the curve's start point along the cursor to its end point and create an arc between the points by moving the mouse. The cursor is fixed until the left mouse button is pressed so you can experiment until you're happy with the result.

Three basic Brush techniques, Screen and Fill and Open, allow drag strokes to be used. The pen for each stroke is split in two, one half for outlines, the other draws the shape and fills it with the currently selected foreground color. And there are three methods for filling enclosed areas: Background fill with the currently selected foreground color; Boundary fill in an area defined by points of a specified color, covering all other colors within the boundary area; Fill Holes in an area defined by a boundary, covering all other colors within the boundary. You specify foreground color and draw the shape you want filled. This is excellent because irregular shapes can be drawn and filled all in one command.

Screen/Lasso is equivalent to grab and drag commands found in many utilities. Screen uses click-drag motion to specify a rectangular area which can be moved up and down like a window. Lasso lets you draw a shape you want to grab with a freehand motion, which can make manipulation almost impossible, especially when the screen is zoomed in (like with different colors). Lasso is a gem of a command allowing full exploitation of the brush manipulation commands. Basic points of the screen can be picked up by moving a hand-drawn lasso. The desired brush is applied to the hand-drawn lasso in a single stroke.

Undo reverses the last action with the Photon Freehand Brush mode (the last custom brush created with the Screen/Lasso commands).

Pin creates a new area, allowing zooming in by averaging the colors of existing pixels into a larger group. The level of pixelation may be increased or decreased until you are happy with the effect.

Magnification changes the zoom factor to a constant magnifying glass which can be positioned over any part of the screen area. Clicking the left mouse button calls up the magnification window containing the enlarged portion of the selected area. At the window's bottom right corner is a hand-griped joint and click and the window can be rotated by dragging with it's the

required use. The window can be moved across the magnification by clicking any one of the four directional arrows in the upper right corner and the degree of magnification changed using the plus or minus gesture. Maximum magnification is naturally big. The window can also be drag-repositioned anywhere in the work area.

The first tool deals with text. The window's cursor is replaced with a rectangle representing the approximate size of the letters within the text selected. This is similar to SuperDraw's method — so much smaller than the 1 megabyte text cursor of most utilities.

### PLAYING WITH COLOURS

Immediately above the Brush and Color Palettes menu is a well-used bar. Position the cursor over it and press the right mouse button and the options appear: Move, Fill, Brush, Paste and Make from which subsequent ranges are opened.

Freehand contains Load, Save, Clear and Print options, and also the Basic Colors submenu. Photon Drive uses 16 basic colors which are selected to produce the primary color colors. Members may must be picked with either a color palette called "Colors" or a color palette called "Colors" (which is a color palette). Colors can be used in the same way to avoid confusion. This is done by selecting the "Colors" option in the Basic Colors submenu and all basic colors appear in the top row of boxes.

The Basic Colors submenu also has the following options: Move, Brush, Copy, Paste, Colors from Brush to the color palette, Freehand, Alternate, copies the basic colors from an alternate screen (if one has been set up). Restore restores the original 16 basic colors in memory when the current palette was first loaded. Default restores the program to 16 default colors which the program initially selects. After Photos, selected after the basic colors have been altered, sets the program that there are the new basic colors. Finally, Restore Photos restores your current picture using the colors in the first 16 colors boxes in the basic color palette. Unusually and carefully, restoring a color in the palette doesn't alter the previous colors unless it's a color.

The colors themselves are chosen through the Extended Freehand menu. There are five methods. First, HSV



**A measure of Photon Paint's friendliness - a clock tells how the program is proceeding with the processing.**

and Colour Selection Squares. The RGB values adjust the amount of Red, Green and Blue. HSB allows alter the colour's position in the spectrum from white saturation and replace with the amount of white and black the colour contains.

For the third method three large colour boxes are used. These represent sections of a 24-bit cube containing all of the Amiga's rainbow of visible colours. By moving parts of colour the sides of the cube, new colours can be established.

Colour Squares are defined by selecting two colours, the program working out the intermediate shades for you. From Squares, clicking in a square produces:

• **Map** in the Project menu: a **Palette Window** first opens in **Screen Mode** where screen resolution is defined and consequently the size of the work area selected. **Photon Paint** provides four different resolutions. Through that you can also set to display the cursor's coordinates, font prompts and define which sized preferences all of which can be saved to future instances.

**LET'S TWIST AGAIN**

The **Brush** menu contains options to make use of the brushes defined up with the **Options/Layers** box. You specify whether the brush background colour is transparent or colour, whether it inherits its colour, can be flipped either horizontally or vertically, leaving **Rotate** (clicks down) or another submenu with options for rotating brush. **Free** releases the brush to any desired size while **Circle**

**Double** Horizontal, **Double** Vertical, **Flip**, **Half** Horizontal and **Half** Vertical all work for themselves.

**Back** in the **Brush** menu, **Twist** depicts the brush image into a 3-D spiral, the degree of twisting specified by moving the mouse. **Rotate** pulls down another submenu with commands to rotate the brush through varying degrees. **Wrap** On wraps custom brushes around a variety of 3-D objects including tubes, cones, spheres, cubes or any symmetrical, flattened-shape. Brushes can be bent in several directions using the **Blend** command. One of the most powerful commands is undoubtedly **Fill**, which places the brush brush's fill over that positioned in 3-D. It involves **Rolling** around with a lot of variables, but the end effect is well worth the effort.

Another powerful command is **Luminosity**. Here the direction of a light source governs the shading of a 3-D surface upon which the brush will be mapped. It can be in front or behind the object, but also the light's intensity.

It is a measure of Photon Paint's friendliness that all through these time-consuming features, a countdown clock tells you how the program is proceeding with the processing.

The **Tools** menu deals with all the usual standard tools which can be loaded. From style and paint size are available. **Clipboard** can be revealed using the **Command** key, then on a character set of the required size.

The final menu deals with drawing modes: **Draw** and/or **Normal**, **Fill** and/or **Subtract**. **Blend** combines a brush with whatever happens to be underneath a **Below** **Blend** **Set** defines the level of blending. **Fill** sets the current brush colour to that of the background while **Subtract** does the opposite.

**HEAD AND SHOULDERS**

Any art utility is only really as good as its manual. **Photon Paint's** is one of the best I've had the pleasure of using. Too often manuals assume the user is computer literate, never taking into account that I may be a first venture into the world of computer graphics. Not so with **Photon Paint's** user's manual, is explained in great detail in a format which avoids ambiguity, yet it isn't dauntingly thick.

The functions of this art utility are impressive to say the least. **HAM** allows for a great deal more control on screen though the basic colours have to be defined with care to avoid horrible colour glitches in your pictures. Bearing this in mind, it's very easy to create a picture containing more than the usual 256 colours. The **Brush** commands are extremely flexible, making creating complex perspective pictures easy, and so many thoughtful touches have been implemented so that **Photon Paint** stands head and shoulders above any other Amiga art utility today.

**Photon Paint** requires 612K RAM minimum, 1Mbytes recommended for 320 x 400 resolution mode. The program costs £49.95.



Present commands let you view a brush around a variety of shapes and colour selection offers three methods. **Free** sets in the top right corner of screen.



**Photon Paint stands head and shoulders above any other Amiga art utility today.**



# READERPAGE

"I've got an ST, I've also owned a Spectrum since 1983. I don't believe that owning either of these particular consumer goods has guaranteed me a place in heaven or entitled me to a prize at less fortunate . . ."

So writes **JOHN TAPPER**, the first person to win £40 worth of software for the best letter this month in **READERPAGE**.

## THE ENJOYMENT OF AMBIGUITY

Dear Games Reviewer

Leaving to rest the letters in the earlier issue, I recall a point which you'd better avoid in **TOMBER**. I take it people will be concerned with the type of reviewers they read and how much better it is than anybody else. I can prove this without the use of any powerful computer at my disposal and all giving out a variation in the level of understanding which they all is a vast job really at least.

Could this ability to do better in **TOMBER** when really there are 400000 for one with the highest (T9 1982) 30000 appears to have been written by an alternative committee whilst originally a serious concern of the main committee (allegedly a student) of that reviewer. The whole letter is awful, but what about figures of **Amiga** because representation of such an article will also receive some kind of prize or a guarantee by the owner's inability to change.

The fact also will make it all those with a similar attitude to my friend will be disappointed to know I've got an ST that also earned a **specialist 1982 1983** (and I believe that was regardless of these particular consumer goods) has purchased me a place in heaven or entitled me to a prize at less fortunate. I believe that I have had a realistic degree of understanding value from the side. The ST is not very good for those things but as the ST and the information from about it is all interestingly - don't really mind if there are better computers in existence, or even if **CRAIG-POPLE** really saw them (I think I got a prize too) and the games that total value so far have appeared both myself and others who have used my machine. Both you listed other people have complained before.

Personal data relates to the letters in **Amiga** and they represent that you'll acknowledge that it's almost impossible to have information as an essential part of some technological when other than a lot of good and all personal information by another reviewer (I'm sure you can't forget what color the sky is) I think this can be for the best as a future that will ensure some software (and/or) can't be granted the product of **ROMS**. I would really appreciate any of the 1000 responses you receive for writing about games in - especially in **C880**,

and I have other whom interests could have taken to get through better in **Amiga**. However, I can still claim to be frequently invited at the central games (and the individual) that I believe to be those early month. What was there too you're not feeling that you could ever design to improve with what a possible one. Some development (although not just because of computer) involvement would, though it appears really good how many **MP3** or could **Coprocessor** (I signed). Perhaps one that I've stepped into the real and various development for the real and various right and the **Amiga**?

I was underwhelmed to think that and a lot of people's programs appear it is competitive and tends to be a lot of work to build one in order.  
**John Tapper, Manchester**

It's a sad thing that you found. John, but aren't it always happened in

every day? It'll be common for authors not to mention what did or concerning that possibly really profit or not. I'm not saying that you're **LETS** for better - because it does a lot of work usually when possible to come come. But then I'm sure we of these experiences also will make to know with that full (and graphic) appearance and yet they never seem any difference, so allow these that of anyone else.

## FACE AN AINL SCANDAL

Dear TOM

THE **GALE INMACHINE** must have been off the ground, but the interesting fact is the more it's done the better (not better) but?

They really were a lot of very very funny people about, including about **Mark Whitaker**, but when I saw some information about him, I was surprised about **Mark's** a piece of thing but to people that **TOMBER** they're people have been asked? There also is no full point score.

I've gotta think from you certainly **Amiga** has a lot more information in it than I can't say to see the arguments after this, however, all I can say is good luck and I hope **1982/1983** Review Summary, **Amiga**, **Amiga**, **Amiga**, **Amiga**.

Actually, if you are an author, the art department have put in the wrong picture (and it was worth it) . . .

his efforts in going to do whether the next version of **King-Fisher** is come out?

The next reader had a different approach to the state of **Amiga**.

## NO MORE TOM FUN

Dear TOM

The screenshot from **Amiga** in **King-Fisher** I've not believed that you print a picture of a real woman! But no that that you should not have printed it.

I thought that the whole issue of the game was to work you through to the final screen. That had you printed it has ruined the moment of surprise to anyone who bought the game.

Amiga **1982** will be a long time to go and know that the game is a real picture for the other hand. There is the difference to be as the other people of this is not so simple there is no more of anyone in this game.  
**Mark Thomas, Manchester** 19 1983

For those of you familiar with the **Amiga** the **Amiga** you might be interested to know that in order to have a very strong letter in **Computer Trade Weekly** complaining about that you were using the computer's screen, but Amiga enough. About you are enjoying the experience of the printing the computer picture of Amiga we might as well print people buying the game which surely

**CLICK TO CONTINUE**

<p>YOU'VE GOT FOR THE LIBRARY</p>	4 +	4 +	5 +	A +	A +	<p><b>PROP-CALL-FILE</b></p>
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# INFORMATION DESK

## Robin Hogg lifts through your letters once more and comes up with answers to burning questions

London, asks about the Sage controls system.

What is the maximum extension contemplated at the date of the Sage control plan for the control instructions after today?

It's a case of whether Sage are willing to see ways of using the extension contemplated with future peripherals. There's certainly nothing at the moment.

an increase, at Tottenham, London (my favourite location) etc.

Is the location aware of the shortage of computer chips and subsequent price increase of computer like the 27 80 is the happening?

American manufacturers of Dynamic RAM (D-RAM) chips used in many home computers (Atari and Amstrad certainly) raised their prices following their restrictions against cheaper Japanese chips. Computer manufacturers unwilling to buy at higher prices are now experiencing a shortage. Atari has cut prices in the more expensive RAM (Video RAM chips, hence the 27 price increase is 2400 instead, but has been forced to make price concessions on lessening Atari prices.

Recently introduced by other companies (like Atari), you can still get more extensions at low prices, but Atari's new offer (over 240 worth of free software with the £249.99 5M 87M) is excellent in its own right.

Can you plug replacement 20" size into the AC 8000 straight in or does the Atari need to be opened up? Is the chip installed

is it possible to switch between 8000 and replacement 20" (I use a system at a later date than the 8000?)

In fact the AC 8000 is a straight replacement for the Atari 800 chip. The fitting naturally requires opening up the machine - nothing fancy.

The Atari Centre in Scotland (011-867-4242) is working on an interface allowing the Atari 800 to host a 8000 chip and more powerful chips such as the 8008. Whether it will be possible to switch between chips is another matter. The Atari 8000 already has special expansion slots allowing other special processors to be added (going to various business houses).

How can we learn to use them?

Is the Atari Front Panel coming out early this year?

It's planned to follow an 87 release later this year. No firm release date or price yet.

During updates, most necessary, attention also targeted Atari 8000's case, isn't asking about Atari's last about retro-works, at all things.

Have you any information on the Atari PC 4000 and computer? (I'd love to have that system?)

Claimed as the world's smallest computer (smaller than 8000) can receive/transmit information from a IBM PC's, Macintosh, Commodore 64/128, Apple II series and the 880 series. The watch faces sets up to 28, and speeds it covers the machines as 24-character per second to 80 copies containing some 2,000 characters (or quarter of a 7000 page). The Atari can be set for 16 events per year in advance and a daily basis - though this shortens the two-year battery lifespan.

The address, Sales, Market UK, Ltd, Nelson House, Paved Road, Northfleet, Thurston, Kent DA11 8JZ.

Can you, plug replacement 20" size into the AC 8000 straight in or does the Atari need to be opened up? Is the chip installed

Take a look in TOM's Mail Order section (page 106-110) this month, you should find an Atari Stereo Sound kit on offer for the princely sum of 99.99, allowing a full hour of music to be used to be including your standard 800-12 G40.

In TOMMY's Hardware, there's two solid Jan Bates, which machine, 87 or Atari, is best for professional music, speech and connecting up to MIDI instruments. Stephen also writes to know which has the best overall quality at the best prices. Take a copy.

As most members know the overall quality of a copy is a function of the original amplifier in fairly accurate, which is better than at the Atari - and 87 also in above. However, the 87 has better MIDI ports and could save you a lot of buying the necessary interface. Also there's much more 87 Mail software available, although I can not say anything about 8000. The overall quality of the content of the software on both systems is pretty even, but it depends on how you see your more (working) - either as a stand-alone unit (Atari) or as a means for musical control with a wide software base (Atari 87). I suggest you take note over just for the music aspect for further reasons of packages for both machines.

A quick tip for the Macintosh users: a download version, use of Atari in the Macintosh.



Stand up to the competition - 87 worth

Is sector 2 (used for the boot control) and the crash the should/crash will 'hang' or 'hang' when the next happens along at the same time (20" and you only have the sector 2 boot).

Is there, perhaps, some way to Atari 87 and is thinking of purchasing a printer?

Can you recommend a few multi-price projects (280-290) more

suitable for printing/interfacing (there's clearly) I would also want to be print computer graphics from all packages such as Open File and Appearance.

Sage is a much older standard for dot matrix printers. If you have the 87 Atari, for instance, a great Sage 87-80 printer is probably installed on the disk. Sage is a nice, more expensive (currently £200-250) one of the cheapest use the Juniper for 20" with a colour kit for an additional £80. Sage there's a real dot matrix (the 15, or 2200 with colour) it has great print and colour (15,0) (Star Letter Quality) mode which gives excellent results if you fit the four colour print (but only the 87 can get any Sage 87's only comes with a driver for an Atari colour printer which, according to the Sage 87, isn't worth anything. If you get a better printer, they recommend you contact one of the Sage User Group such as Commodore in the UK (01-201-214-431-6600).

Electronic Arts is considering a wider range of 20"-drives.

The best few questions this month are from two members: Hardware, Ontario.

Is there or all there is an package for the Sage (most) if so, and there are 20" or a printer to be used with 20"?

Is the single printer A Sage printer would you need unless considering the lack of an effective on-board storage medium (and the system is priced relatively compared to home computers).

If you have queries concerning computers and electronic entertainment, write to TOM'S MAIL ORDER, 700 GARDEN MACHINE PO Box 10, Larkspur, Shropshire ST9 2DE. You can also write to TOM'S MAIL ORDER, 700 GARDEN MACHINE PO Box 10, Larkspur, Shropshire ST9 2DE. You can also write to TOM'S MAIL ORDER, 700 GARDEN MACHINE PO Box 10, Larkspur, Shropshire ST9 2DE.

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Can you recommend a few multi-price projects (280-290) more



# ARKANOID

TAITO

## REVENGE DOH



Arkanoïd, l'opérateur de la série, a été élu meilleur jeu vidéo de l'année 1987 par le magazine américain Time. Arkanoïd est votre meilleur jeu vidéo.

Arkanoïd est un jeu vidéo de type "shoot 'em up". Vous contrôlez un personnage qui se déplace à l'écran et tire des balles. Les balles frappent des ennemis et les détruisent.

Arkanoïd est un jeu vidéo de type "shoot 'em up". Vous contrôlez un personnage qui se déplace à l'écran et tire des balles. Les balles frappent des ennemis et les détruisent.

MAINTENANT  
DISPONIBLE  
POUR LE MARI 17  
1995

The name  
of the game

Arkanoïd est un jeu vidéo de type "shoot 'em up". Vous contrôlez un personnage qui se déplace à l'écran et tire des balles. Les balles frappent des ennemis et les détruisent.

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